

Flow Experiences in Shakuichi Teaching via Skype

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ABSTRACT

This study examined how flow experiences contributed to the teaching practices of seven shakuhachi teachers from Australia, North America, Europe, and Japan, who were engaged in teaching their students via Skype. Findings in this study suggested that the shakuhachi teachers' gravitas of teaching and the observed effortlessness in their practices of teaching students contributed to their experience of flow during teaching via Skype.

An epi-flow conceptual model was engendered via a review of extant Flow theory-related literature, and subsequently enriched by the data from this study to gain insight into some of the conceivably complex characteristics about the phenomena associated with the participating shakuhachi teachers' flow experiences in teaching via Skype. Interpretative phenomenological analysis of their idiographic lived experiences, accessed through observations of shakuhachi teachers' self-recorded videos from their vantage points, interviews, personal communications and an empathetic experiential case encounter of the virtual Skype instructional space by the researcher sharing with a beginner how to make simple sounds on the shakuhachi via Skype, yielded some intriguing findings that were weighed carefully for educational implications.

This research found that flow could be experienced not merely as a 'distortion' of the sense of time per se, but rather as a complex unity of past, present and future in the lived moments of teaching ideations. In this there might be 'vital simultaneities' of actions and awareness, instead of actions and awareness being 'merged.' The shakuhachi teachers' balance between skills and challenges was far from remaining in a state of equilibrium; it was dynamic. The teachers were performing at the edge between vicissitude and 'business-as-usual' due to an inherent network lag in Skype lessons. Despite this, the teachers retained a strong sense of control. Questioning was used by the shakuhachi teachers as exploratory feedback of their teaching actions via Skype. There could be a 'blurring of boundaries' between the shakuhachi teacher and the activities in the education space (to educe / to draw out the potential of the students) of the Skype instructional environment via anthropomorphization of artifacts (with the shakuhachi flute as 'teacher'). During the

teaching episodes, self-consciousness could disappear in four stages: unconscious incompetence; conscious incompetence; conscious competence; and unconscious competence. The shakuhachi teachers' goals of assessing their students' progress could be characterized as: linear, lateral, instantaneous, independent, and/or uplifting. Ultimately the autotelic quality of the experiences of shakuhachi teaching via Skype was dynamic.

GLOSSARY OF TERMS USED IN THIS STUDY

The following terms are defined for the purpose of this study:

Dai-shihan 大師範– means “Grand Master” in the Japanese language. “Dai” literally means “big” in both Chinese and Japanese language. In the context of this study, it refers to an expert shakuhachi teacher who has reached the rank of Grand Master (Gutzwiller, 1974).

Ethnopedagogy – a term that refers to culturally contextualized teaching and learning (Dunbar-Hall, 2009)

Ethnopedagogical belief – refers to the culturally contextualized educational beliefs of the teacher about teaching and learning (Burger, 1971; Dunbar-Hall, 2009)

Flow – in the context of this study, the term “flow,” which is also referred to as “flow experience,” or “flow state” is characterized by Csikszentmihalyi (1982, 1990) and Gunderson (2009) as the optimal autotelic (enjoyment of the activity itself) experience which a teacher is immersed in during teaching (see Chapter 2 section 2.2.1 for details about the nine characteristics of flow).

Given – For phenomenology, appearances cannot simply appear in splendid isolation; they must appear to something, which is usually assumed to be “consciousness.” Thus appearances are understood to be *given* to consciousness (Lewis & Staehler, 2010, p. 1).

Givenness – describes the way in which an entity appears insofar that it is certain beyond doubt that the appearance has not been distorted by our experience of it (Lewis & Staehler, 2010, p. 2).

Kata 型– Kata literally means “form” in the Japanese language; as in “good form” or “bad form.” The term “kata” refers to the precise method and order of performing a task. Form is very important in Japanese tradition (De Mente, 1990).

Noumenon – According to Kant (Immanuel, 2009), in our experience, we have no access to the noumenon, the thing-in-itself (*das Ding an Sich*). We only have access to the phenomenon, the various ways in which an entity appears and is “given” to us.

Phenomenon – Strictly speaking, a phenomenon is something that appears. It is the appearance itself (Lewis & Staehler, 2010, p. 1).

Phenomenology – literally means a “science of the phenomenon.” Phenomenology does not attempt to speak about things, only in the way they manifest themselves, and tries to describe the nature of appearance as such. It asks the questions: when something appears, does it have any general features that we can identify? Does its manifestation have an essence? Therefore, phenomenology does not focus on *what* appears, but *how* it appears (Lewis & Staehler, 2010, p. 1).

Sensei 先生 – the term “sensei” (literally “master” in both Chinese and Japanese language) is a common honorific term that refers to a Master Teacher. In general, a very high level of respect is accorded to teachers in Asian societies such as China and Japan.

Shakuhachi 尺八 – In the Japanese language, “shaku” 尺 is a standard unit of measurement which is about 30.3 centimeters, “hachi” 八 literally means “eight” sun (pronounced as sh-oon). So, “shakuhachi” literally refers to the length of the bamboo flute, which is one shaku and eight sun. However, there are also varying lengths of tenor and bass shakuhachi flutes being made by master craftsmen and played by musicians and these flutes are all commonly referred to generically as “shakuhachi” (Gutzwiller, 1974).

Shihan 師範 – the term “shihan” (literally “master role model” in both Chinese and Japanese language) refers to a Master Teacher. In the context of this study, it refers to a shakuhachi teacher who has been certified with the rank of Master. During the certification process in Japan, a shihan candidate is required to submit to the certification authority at least 6 hours of video recordings of him or herself teaching the shakuhachi to students, as partial fulfillment of the requirements to become a certified shakuhachi Master (Gutzwiller, 1974).

Shu-ha-ri 守破離– The Chinese kanji character “shu” 守 literally means “protect” or “preserve”, “ha” 破 literally means “break” as in breakthrough, and “ri” 離 literally means “depart” as in departing from the status quo to establish a unique method or style. In traditional Japanese arts, students are expected by teachers to experience the stages of shu-ha-ri in their learning process (Asai et al., 2005).

Teaching – According to the Merriam Webster dictionary, the term “teaching” refers to all the professional activities that are associated with being a teacher (Merriam-Webster, 2011).

Videoconferencing – refers to equipment and means of connections that are used to connect sites with vision and sound in real time (Callinan, 2002, p. 2).

Zen 禪 – the term Zen is loosely translated as “meditation” or “meditative state” (Buksbazen, 2002).

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Typically, before a Japanese person starts eating or drinking, regardless of whether there is anyone within earshot, these words, “いただきます。Itadakimasu.” would be uttered with a quick bow of the head. It roughly translates to “I receive with thanks” in which the receiver expresses gratitude for the life-giving nourishment, and to the many people who had bountifully contributed to its harvest. Similarly, I would like to express my gratitude. Thank you Monash University, for accepting me into the PhD program. Never in my wildest dreams did I imagine that it would be possible for me to embark on this incredible journey. Thank you for giving me the opportunity to receive this transformative training. To my supervisors, Associate Professor Jane Southcott, Dr. Peter de Vries, and my associate supervisor, Dr. Louise Jenkins, thank you very much for your unwavering guidance and for being my excellent role-models. I am also beholden to Associate Professor Allie Clemans and Associate Professor Seah Wee Tiong. Thank you very much for your enheartening support and your invaluable academic writing training sessions. I would like to thank the chairperson of my dissertation pre-submission seminar, Dr. Graham Parr, and the panel members, Dr. Maria Gindidis, and Dr. Scott Bulfin for their valuable expert advice. Special thanks is also due to Mr. Mayur Katariya and other members of Monash University’s Institute of Graduate Research for their administrative support. Last but not least, I would like to thank my dear friends, Taisuke Yamamoto-san 山本泰介さん in Singapore, and his sister in Tokyo University, Yuri Yamamoto-san 山本ゆりさん, for helping me with the Japanese language translations.

It has been an exquisite privilege to be probably the only person in the world to have witnessed the virtuosity of the teaching skills of the seven participants who are among the most preeminent shakuhachi master-teachers in the entire world. I am truly honored and humbled. I have agonized over the fact that, no matter how much I tried, I can never truly do justice to their masterful teaching via Skype with my inapt depictions of their prowess in this report. I am not worthy. Nevertheless, I sincerely thank the shakuhachi master-teachers for allowing me to try.

To my dear wife, Sin-Mei, and two lovely daughters, Cathleen and Caryn. I love you. Thank you for being the ballast in my life. To my dear parents, thank you for your support and love all through these years. I am nothing without all of you.

Writing this dissertation has afforded me the luxury of enjoying a sense of quietness amid the bustle of my life, the freedom to cast off from the moorings of my physical locality, and enter into that space to read, learn, think, and write. This writing expedition has been a very autotelic, albeit humbling learning experience for me. At this point in my life, I have already reached middle age at 42 years old. Yet, I still have much to learn as a fledging beginner researcher. Moving forward, I hope to apply what I have learned and to contribute as an educational researcher, as my way of repaying all the people who have trained me.

To all my teachers, past and present, who have touched my life in one way or another, I am also filled with gratitude to you. To my teachers whom I am going to encounter in the future, I hope to humbly learn from you.

My dearest teachers, please give me your guidance. Please teach me. 先生、
よろしく願います、教えてください。 Sensei, yoroshiku-onegaishimasu.
Oshiete-kudasai. *deep respectful bow*

My sincerest heartfelt thanks to you. 誠にありがとうございました。
Makoto-ni arigatou-gozaimashita. *deep respectful bow*

I receive (your teachings) with deep heartfelt thanks. いただきます。
Itadakimasu. *deep respectful bow*

STATEMENT OF ORIGINALITY

This work has not been previously submitted for a degree or diploma in any university. To the best of my knowledge, the dissertation contains no material previously published or written by another person except where due reference is made in the dissertation itself.



How Meng-Leong

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CHAPTER 1: INTRODUCTION TO THE STUDY

1.1 Introduction

1.1.1 Organization of the dissertation

This study explored the flow experiences (see glossary) of seven shakuhachi teachers who were teaching their students over the Internet via Skype, a free-of-charge videoconferencing software from Microsoft (2013).

This chapter will introduce some historical background information about the teaching of 尺八 shakuhachi (see glossary), the need for the study, the statement of the problem, purpose of the study, rationale for a qualitative phenomenological study design, flow as the basis for a theoretical framework for this study, the significance of this study, the research questions, as well as the delimitations of the scope and the limitations of this study.

Chapter 2 will include a comprehensive, integrative review of relevant literature on the topics of the teaching practices of the shakuhachi and the myriad of flow-related experiences. A conceptual framework, which was synthesized from flow-related literature, will be presented at the end of Chapter 2

Chapter 3 will portray the phenomenological methodology, specifically the IPA approach, and why it was selected for this study, compared to other phenomenological approaches (such as descriptive phenomenology or hermeneutic phenomenology or life-world approach or reflexive-relational approach). Ethical concerns will be also addressed in this chapter.

Chapters 4 and 5 will present the findings of the qualitative data collected. Chapters 6 and 7 will present a conversation of the findings of this study with the flow theory-related conceptual model presented in Chapter 2 and the extant literature. The potential for further music educational research as an extension of this study will be presented in the concluding Chapter 8.

1.1.2 Background information about the shakuhachi

At this very moment, somewhere in the depths of space, the Voyager II spacecraft is speeding towards hopefully inhabited alien worlds since it was launched from Earth in 1977. On it is a gold disc etched with the data of videos, sounds, and pictures depicting life on Earth, as a message to other intelligent life forms. Nestled within this gold disc is a shakuhachi 古典本曲 *koten honkyoku* tune played by the eminent virtuoso master teacher 山口五郎 Yamaguchi Goro (1933-1999), who was the highly respected Living National Treasure of Japan (Casano, 2001). Played on the shakuhachi by monks of the 普化 Fuke sect in Japan since the 8th century, 本曲 *honkyoku* shakuhachi music was selected because “the sound of the shakuhachi embodies something deeply and innately human. It represents the human spirit: powerful yet gentle, harsh yet beautiful, simple yet complex, and as flowing and flexible as water” (Casano, 2001, p. 142).

Buddhist monks brought the shakuhachi flute to Japan during China’s Tang dynasty (Lee, 1993, p. 1). In 1871, the Japanese imperial court abolished the Fuke sect and consequently the tradition of playing the shakuhachi for meditation almost died out. Nevertheless, music is difficult to eradicate. Under risk of persecution, the shakuhachi *honkyoku* tradition was still secretly transmitted (Seldin & Krooss, 2004, p. 22).

In the 21st century, some foreigners have become so interested in the shakuhachi, that they learned the Japanese language, and moved to Japan in order to learn how to play the shakuhachi from master teachers (Yokoyama, 2002, p. 1). Some of them have even attained the rank of 師範 *Shihan* (Master Teacher), and 大師範 *Dai-shihan* (Grand Master Teacher). By the early 2010s, the shakuhachi is being taught around the world by native Japanese as well as non-Japanese teachers. With the advent of broadband Internet, some shakuhachi teachers in Japan, Europe, USA and Australia are offering lessons remotely over the Internet via Skype, a free-of-charge videoconferencing software tool (Strothers, 2010, p. 66).

Gutzwiler (1974) characterizes 本曲 *honkyoku*, which literally means “original self” music, as a musical tool “to see your true self.” The purpose of *honkyoku* shakuhachi music is not to provide entertainment, but for personal growth.

In the Japanese tradition, the notion of teaching can be categorized into (1) ritual formalism, (2) rational teaching, and (3) mystical insight (see Chapter 2 Literature Review section 2.1 for elaborations). Modern Western education has focused on and greatly developed rational teaching and learning. Japanese ethno-pedagogy (see Glossary of Terms), on the other hand, substantially discounts rational teaching and learning, choosing to focus on the teaching of ritual formalism and mystical insight (Sogen Hori, 1999, p. 20). Observed in a study by Strothers (2010), shakuhachi teachers have professed to be using either a traditional Japanese-style teaching method or a hybrid Western-Japanese teaching method in face-to-face studio lessons, but may have the tendency to switch to a hybrid Western-Japanese teaching method when they are teaching via videoconferencing.

Gutzwiller (1974) observes that the traditional Japanese method that is used in teaching and learning of the shakuhachi is mimetic imitation. He and Kohut (1992) argue that a teacher using mimetic imitation could make bad teaching extremely easy and good teaching extremely difficult. It requires from the teacher constant intense concentration; if the concentration slackens momentarily, the lesson might deteriorate into a mere sequence of mechanical playing patterns. If face-to-face lessons are considered to be difficult, then teaching shakuhachi via Skype could be considered to be even more difficult, because the teacher is not even in the same physical room as the student. In lessons via Skype, both the shakuhachi teacher and the student could not play together in real time, which was and still is, a very important traditional method for the student to learn by imitating the playing of the master teacher (Strothers 2010, p. 66). The phenomenon of shakuhachi teachers offering lessons over the Internet via videoconferencing is a fairly recent construct; albeit one, that has not garnered much attention in the field of music education research.

Therefore, this study aimed to contribute toward filling gaps in the knowledge in the extant literature, by exploring the idiographic lived experiences of seven professional shakuhachi teachers (located in Europe, North America, Australia, and Japan) who were offering lessons via Skype. Further, to sharpen the focus of this study, educational implications will be drawn from the lived experiences of these shakuhachi teachers, by exploring their idiographic accounts through the lens of the

theoretical framework of Flow experiences. In the next section, the personal motivation to study Flow experiences will be presented.

1.2 Statement of the problem

1.2.1 Personal motivation for studying Flow-related experiences in music education

In any interpretative inquiry, disclosing the researcher's identity is essential (Almedia, 2012, p. 139). My identity will help the reader to understand and frame the work in this study. As an adjunct lecturer, I had been assigned to teach multimedia-related classes at the bachelor degree level in Nanyang Technological University's Wee Kim Wee School of Communications in Singapore from 2004 until 2007. In 2008, I was asked to teach music composition using digital technology in UniSIM (Singapore Institute of Management University), a subject which I had been privileged to teach and enjoyed teaching tremendously. In my teaching evaluations every semester since 2004, students would write that I looked like I really enjoyed myself teaching in class and that they also enjoyed attending my classes. I began to wonder why, as I am neither a great showman nor a charismatic orator. I did, however, find it easy to explain difficult musical concepts to the students in simple ways that were easy for them to understand. As a music teacher assigned to teach computer music composition during a typical class with thirty students, I merely focused on my students' learning needs. Perhaps it was all innately tacit knowledge or from years of teaching experience, I did not think much about how I was solving the problems encountered in the teaching process. Perhaps this was similar to what was characterized by flow researchers as 'effortless attention' (Bruya, 2010; Dietrich & Stoll, 2010; Posner, Rothbart, Rueda, & Tang, 2010; Slingerland, 2010; Ullén, Manzano, Theorell, & Harmat, 2010; Wulf & Lewthwaite, 2010).

Besides effortless attention, I was also curious about how my intuition – a plebian teacher's intuition – played any role in solving problems to address the student's learning needs. A review of the extant literature showed that flow-related theory might have something to offer toward understanding a little more about

intuition in problem solving. Shirley and Langan-Fox (1996) and Sinclair (2003) suggest that in problem solving, intuition can be understood to be an experience of a positive confirmatory feeling and then knowing with certainty could lead to a more focused experience of the activity and reduce hesitation about the made decision. Kuhnle (2011, pp. 231-232) offers that this is likely to generate fewer disruptive thoughts or emotions and reduce the sense of loss about missed alternatives in solving problems that would interfere with the performance of the selected task. In problem solving, intuitive decisions could shield the problem solver (for example, a teacher) from interference, and thus enable access to flow and reduce regret. The absence of motivational interference will not automatically result in the experience of flow, but it can facilitate it by successfully shielding the problem solver from disturbing thoughts or feelings.

Even though I had professed to be passionate about teaching, I apperceived that I did not feel much joy during the actual activity of teaching itself. I was merely doing my job. Flow researchers have also echoed this sentiment of mine. Stefan Engeser and Sciepe-Tiska (2012, p. 7) propound that although Flow is a rewarding experience, so to speak, it is not the experience of happiness itself. As early elaborator of Flow Csikszentmihalyi (1997) explained, “When we are in flow, we are not happy ... if a rock climber takes time out to feel happy while negotiating a difficult move, he might fall to the bottom of the mountain” (Csikszentmihalyi, 1997, p. 32). Consequently, the experience of happiness would avert attention from the action and impede flow. Empirical data also attest that flow and happiness are not experienced at the same time (Engeser & Sciepe-Tiska, 2012, p. 8). Instead, flow experience while climbing is associated with the feeling of happiness afterwards (Aellig, 2004; Rheinberg, 2008). Correlational data from an experience sampling method (ESM) study by Rheinberg (2008) also disclose that flow and happiness were not highly correlated. Silvia (2008) also notes that flow is not strongly associated with happiness. Instead, he sees close links between the curious emotion of interest and the concept of flow.

On occasion, I even felt slumberous after several hours of teaching, and I had to arduously pay attention to what my students were saying to me in class. Occasionally, even with the best of intentions, in 20/20 hindsight I realized that I

might even have misdiagnosed my students' learning problems and advised them wrongly. This perilous aspect of effortful attention has been reported by flow researchers such as Blais (2010), De Caro and Beilock (2010), and Schmeichel and Baumeister (2010).

However, despite not experiencing any overtly joyful feeling during the teaching activity itself in class, at the end of each work day – regardless of whether it was personally a good day or bad day – I did feel a tremendous sense of quiet satisfaction that perhaps, I might have contributed in some small way to the students' educational journey. Perhaps this was what had been characterized as *fiero* – that feeling of intense satisfaction after the conclusion of an activity; despite having experiences of *fun failure* during that activity when one nearly achieves that key aim (leading to one trying again and again), and clear feedback in how one is progressing. (Breeze, 2013; McGonigal, 2011).

Being a music teacher located in Singapore, which is a multi-cultural society in the Asia Pacific region, I love exploring traditional forms of Asian music. I have been teaching myself how to read and speak the Japanese language from books and websites. As an ardent fan of Japanese culture, I became fascinated by the sounds of traditional Japanese music; particularly the beautiful sounds of the shakuhachi bamboo flute. However, I could not find any shakuhachi teachers in Singapore, so I ventured to search on the Internet for shakuhachi-related learning materials. The search results showed that some shakuhachi teachers do offer lessons via Skype.

While searching for research papers about music education and optimum experiences in music teaching and learning, I was immensely intrigued by the studies by Bernard (2009), Krista (2006), and St. John (2006), which advocate using Csikszentmihalyi's theoretical framework to better understand the phenomenon of optimum experience in music teaching and learning. Consequently, I began to realize that what I am interested in, that is, how a music teacher could intrinsically become motivated and enjoy the teaching process for its own sake, might possibly be explicated by using Csikszentmihalyi's Theory of Flow as a theoretical framework in my study as well. As I read more about Flow-related experiences, I became deeply interested in the work of researchers in music education who had also investigated

about flow experiences, such as Bernard (2009), Krista (2006), and Matsunobu (2007).

As will be shown in the literature review in Chapter 2, there is only musicology-related research about Flow experiences in playing (but not on teaching) the shakuhachi, and descriptions of differences between traditional face-to-face studio shakuhachi instruction and videoconferencing lessons. Kerman (1985) defines musicology as the scholarly study of music, which places its emphasis on the music or musical instrument. However, the focus of this study is centered on educational research. After a review of the extant literature, I realized that no researcher has ever explored how the myriad of flow-related experiences could potentially occur during videoconferencing lessons from the shakuhachi teachers' vantage points. Hence, there were content and contextual gaps in the literature, which could be filled by this study.

The work of Csikszentmihalyi and the tenets of flow are compelling for a number of reasons. Primarily, the concept of a flow state exhibiting a positive correlation to peak performance is intriguing because it suggests there is more than just the shakuhachi teachers' wealth of teaching experiences driving performance. This is not to say that prior knowledge from teaching experiences is not important. On the contrary, flow theory suggests that it might be equally important to consider the educational psychological abilities of the shakuhachi teachers to effectively interpret their virtual online Skype instructional environment and organize themselves to adapt to conditions encountered as they were teaching their students how to play shakuhachi via Skype.

Additionally, the work of Csikszentmihalyi suggests that flow is something that can be cultivated in people's lives and be expressed in a range of work and leisure activities. Flow theory acknowledges the importance of the prior teaching experiences of the shakuhachi teachers, but then shifts the focus from predetermined factors such as musical talent to the shakuhachi teacher's ability to feel total involvement and enjoyment in the teaching task of shakuhachi teaching via Skype, and effectively organize themselves to do whatever it takes to teach in the Skype environment. They are a truly special group of teachers who have devoted their lives to professional shakuhachi teaching. The shakuhachi playing skills of the shakuhachi teachers are remarkable. The grace they display when they play the shakuhachi belies

the training they had experienced. However, what is often overlooked might be the robust psychological aspects of the teaching skills the shakuhachi teachers had developed in order to teach in the Skype environment. Hence, the contributions of the shakuhachi teachers' flow experiences toward their practice of shakuhachi teaching via Skype would be a particularly compelling topic for research.

1.3 Purpose of the study

This study examined the phenomenon of how the shakuhachi flute teacher could have flow-related experiences during the practice of teaching students via Skype; while coping with the challenges encountered during teaching. Phenomenology was used as the qualitative research methodology to find out how the shakuhachi master teachers described their lived experiences of teaching their students during videoconferencing lessons. A purposive sampling of seven shakuhachi master teachers who were already offering lessons via Skype (from Japan, Australia, Europe, and North America) were drawn to create opportunities for intensive study.

To empathize with what the participants went through and experience what it might be like to teach over the Internet from a shakuhachi teacher's perspective, this researcher (who was located in Singapore) engaged in an experiential case encounter of the Skype instructional space by sharing with a beginner volunteer learner (located in Taiwan) how to make simple sounds on the shakuhachi via videoconferencing.

This study was only focused on the Flow experiences of the shakuhachi teachers. The video recordings (each about sixty minutes) were used as an additional source of data to explore more about the phenomenon of shakuhachi teaching via Skype. They were not used for triangulation, and also not for any evaluation of the performance or efficiency of the participants. The participants' lessons were ascertained by the researcher to be regular lessons, as the consent forms were also signed by the participants' students and collected by the researcher prior to the creation of the video recordings. At least two video-conferencing lessons from each of the seven expert shakuhachi teachers were recorded by the teachers themselves, and subsequently transcribed and analyzed by the researcher. Some of the participants had very generously provided this researcher with more than two video recordings. For example, one participant even provided 22 video recordings of the Skype lessons with different students. All of the participants' video recordings were utilized and analyzed. Participant observation is a very important part of any study inspired by the phenomenological tradition. Likewise, Almeida (2012, p. 101) also asserts that if a phenomenon was not observed by the researcher at all, a researcher

may not claim that a study was conducted in the phenomenological tradition. Each participating shakuhachi teacher was interactively engaged using semi-structured interviews. IPA (interpretative phenomenological analysis) was used as the analytical approach in this study to implement a philosophical treatment on the collected data by reading them through the lens of Csikszentmihalyi's (1982, 1990) Theory of Flow.

1.4 Rationale for a phenomenological study design

Quintessentially, phenomenological understanding offers that generalization or abstraction might be involved to a certain extent in any experience (Oono, 2013, p. 123). For example, when a person asserts that he or she knows 'dog,' it implies that the person might know something general about dogs instead of particular knowledge such as the dog in the next house. According to Leedy and Ormrod (2001) as well as Creswell (1998, p. 51), researchers who follow the phenomenology tradition would try to comprehend the participants' idiographic lived experiences about a concept or phenomenon. Phenomenology aims to study lived and existential meanings and to describe and interpret them in their essence (Van Manen, 2003). Phenomenology employs a naturalistic inquiry that attempts "to inductively and holistically understand human experience in context-specific settings" (Patton, 1992, p. 37).

Phenomenology, therefore, would seem to be the most appropriate method to describe the shakuhachi teachers' Flow experiences in teaching their students via Skype. Phenomenology can be used to study the structure of consciousness as it was experienced from the first person perspective (Dall'Alba, 2009, p. ix). The reason for choosing phenomenology as the methodology, and in particular IPA (Interpretative Phenomenological Analysis) over other qualitative approaches and even over other phenomenological approaches (such as descriptive phenomenology or hermeneutic phenomenology or lifeworld approach or reflexive-relational approach) is because they are consistent with the epistemological position of this researcher in this study (see Chapter 3). Smith, Flowers, and Larkin (2009) argue that access to rich and reflective personal accounts can inform us about the participants' involvement in and orientation toward the world, and how they make sense of it.

1.5 Rationale for using Flow as the basis for the theoretical framework in this study

As mentioned earlier (in Section 1.3), the core purpose of this study – its *raison d'être* – was to understand the phenomenon of how a shakuhachi teacher's flow-related experiences may or may not contribute to their practices of teaching their students via Skype.

As expounded by Csikszentmihalyi (1982, 1990) and Gunderson (2009), a teacher's 'flow experience' can be characterized as the optimal experience of enjoyment in teaching. The nine elements that contribute to Flow experiences in teaching are: (1) clear goals in teaching, (2) immediate feedback to the teacher about the teacher's own actions, (3) balance between challenges and skills, (4) merging of action and awareness, (5) exclusion of distractions from consciousness, (6) no worry of failure, (7) disappearance of self-consciousness, (8) distortion of the sense of time, and (9) autotelic enjoyment of the teaching activity itself (as the source of enjoyment).

Having Flow experiences in teaching is important for the teacher, because it is what intrinsically motivates the teacher through the enjoyment of teaching itself. This study explored how the shakuhachi teacher could experience intrinsically motivated teaching during videoconferencing lessons; regardless of the challenges encountered during teaching.

1.6 Significance of the Study

This study may contribute new knowledge in the following ways:

There is an almost complete absence of research about Flow experiences in the literature about the teaching of the shakuhachi Japanese flute over the Internet via videoconferencing, and in general, of Flow experiences in music teaching during videoconferencing lessons. This study contributed towards research in this area.

This study endeavored to fill the content and contextual gap in the literature by elucidating if and how teachers experience motivated teaching (as viewed through the lens of Csikszentmihalyi's Theory of Optimum Experiences, also known as the Theory of Flow) during the shakuhachi honkyoku music lessons conducted across the Internet in a videoconferencing environment.

This study has the potential to contribute to knowledge in the fields of pedagogical research, and to the field of interpretive phenomenology that is focused on the study of Flow experiences during music teaching.

1.7 Research question

This phenomenological study endeavored to explore if and how shakuhachi teachers may have flow-related experiences in their practice of teaching students via Skype. Optimum experiences are also referred to as “flow” or “flow-state” by Csikszentmihalyi in his Theory of Optimum Experiences; which is also known as the Theory of Flow (Csikszentmihalyi, 1982, 1990). In educational research, Gunderson (2009) has expounded on Csikszentmihalyi’s Theory of Flow and has developed the theoretical framework further by examining the connections between Flow and optimal experiences in teaching.

Since this study was singularly focused on music educational research, and not on psychology per se, or on meta-philosophy of phenomenology per se, the following was used as the guiding research question throughout this study:

Research Question:

How do the shakuhachi teachers’ flow-related experiences contribute to their practice of teaching their students via Skype?

1.8 Delimitations of the scope, and limitations of the study

This study was not about asking the shakuhachi teachers to evaluate videoconferencing software or hardware. This study was primarily focused on understanding the phenomenon of how shakuhachi teachers could have flow-related experiences in their practice of teaching their students via Skype.

The intended scope of this study focused only on the shakuhachi master teachers. It did not look at the effectiveness of the teaching from the learners' perspective. It is necessary to explain the reason for this study, focusing only on "teaching" in the context of shakuhachi music education in videoconferencing environments in this study. Heidegger (1962) posits that teaching is more difficult than learning because what teaching calls for is this: *to let learn*. The real teacher, in fact, lets nothing else be learned than – learning. The challenges encountered in professional teaching praxis during the process of empowering students to learn about *how to learn* have been well documented by proponents of educational methods that advocate student-led learning progress such as Boud and Feletti (1997) and Ukai (1994).

As characterized by Gutzwiller (1974), the function of honkyoku shakuhachi music is not to provide diversion and entertainment, but to make possible personal spiritual growth. Personal interpretation is a factor in playing honkyoku shakuhachi music and this cannot be taught. There is no correct way of playing honkyoku shakuhachi music. From the point of view of playing technique, the shakuhachi is a difficult musical instrument; as difficult to play as its construction is simple. Gutzwiller (1974) postulates that through the process of teaching, the shakuhachi teacher sends the student on the way, but the student has to go it alone. Therefore, due to the importance of the role played by shakuhachi teachers, and the lack of research about teaching in shakuhachi music, this study focused only on the shakuhachi teachers in this study.

Strothers (2010) in her Master of Musicology thesis has reported about the tendency of using hybrid Japanese-Western teaching methods by American shakuhachi teacher Chikuzen Gould in his videoconferencing lessons. However, only differences comparing teaching practices in tradition face-to-face studio sessions and

videoconferencing lessons were made in the musicology study. There was no educational focus to find out why the shakuhachi teacher decided to adopt those changes in videoconferencing lessons.

Also, this qualitative study involved a limited number of participants. Only seven shakuhachi master teachers were involved in this in-depth study. Therefore, their experiences of the participants may not be representative of all the shakuhachi master teachers in the global community. By design, qualitative research was also interpretive. Efforts were made to assess the trustworthiness and quality of this study (see Chapter 3 for more details).

Finally, this study only looked at videoconferencing technology, specifically Skype, as both the communication tool and teaching environment. Skype was the focus because it seemed that this was the participating shakuhachi teachers' preferred choice of videoconferencing software tool. They had also stated on their respective websites that they were offering shakuhachi lessons via Skype.

1.9 Summary of Chapter 1

Chapter 1 has introduced the overall organizational structure of the dissertation. This chapter has also presented background information about the shakuhachi, the statement of the problem, and the personal motivation for studying Flow-related experiences in music education. Further, the purpose of the study, the rationale for a phenomenological study design, flow as a basis for the theoretical framework, the significance of the study, the research question, as well as the delimitations of the scope and the limitations of the study have also been presented. The next chapter will present a review of the literature.

CHAPTER 2: LITERATURE REVIEW

Although shakuhachi teachers have been teaching their students via Skype since the cusp of the 21st century, scant empirical attention has been given to them. In the extant literature, little was known about how shakuhachi master teachers may or may not have had flow-related experiences in their practice of teaching their students how to play the shakuhachi in videoconferencing lessons. As presented earlier in Chapter 1, the overarching research question guiding this entire study purported to explore how the flow-related experiences of the participants might have contributed to their practice of teaching their students how to play shakuhachi via Skype videoconferencing over the Internet.

As noted earlier in Chapter 1, exploration of flow experiences in educational settings, such as shakuhachi teachers in their practice of teaching their students via Skype in this study, may significantly contribute to filling knowledge gaps in educational research. Teaching via Skype requires the shakuhachi teacher to focus his or her attention at a computer screen for extended periods of time. The importance of flow's role in effortless attention during optimal performance has been examined by many researchers (Bruya, 2010; Dietrich & Stoll, 2010; Posner et al., 2010; Slingerland, 2010; Ullén et al., 2010; Wulf & Lewthwaite, 2010). Equally fascinating to this researcher was the role that flow experiences might play in the emergence of intuitive insights during the process of problem solving. After searching through literature about flow and intuition, this researcher was pleasantly surprised that flow experiences might have something to offer toward understanding a little more about intuition. Shirley and Langan-Fox (1996) and Sinclair (2003) suggest that an encounter of a confident feeling of certainty coupled with confirmatory doubtlessness could direct one's focus of experiencing the activity and diminish hesitation when making decisions. Kuhnle (2011) offers that it might be plausible that fewer disruptive thoughts or emotions might lead to reduction of the sense of loss about alternative choices which might hamper with the performance of the task. Intuitional actions could perhaps shield the problem solver (for example, a teacher) from interference, thus facilitating the emergence of flow experiences. Absence of interferences might not automatically result in flow experiences, but it might

potentially facilitate them by shielding the problem solver from disconcerting emotional thoughts.

Clearly intrigued, whetted by what further explorations of flow-related literature may potentially uncover, this chapter serves as documentation to the expedition to scour flow research-related literature. In order to avoid confirmation bias (in merely finding empirical instances where it might seem that the participants had experienced flow) and in cognizance with the ideal of falsifiability espoused in good research studies (Popper, 2002), this review of the literature will not preclude literature that alludes to the possibility of non-positive flow-related experiences. These may not have garnered much attention by many positive psychology flow researchers, but might also play a part in non-positively affecting a person's performance in certain situations.

Part 1 of this review will explore the very limited literature related to shakuhachi teaching practices:

- Rational Teaching: teaching of shakuhachi honkyoku as 'music'
- Ritual Formalism: teaching of shakuhachi honkyoku as 'sacred object in transmission of shakuhachi tradition'
- Beyond Rational Teaching and beyond Ritual Formalism: beyond 'music' or 'sacred object'
- Practice of teaching students how to play shakuhachi via Skype

Part 2 of this review will examine the myriad of flow-related experiences such as:

- Flow
- Para-flow (meaning: beyond flow)
- No-flow
- Indulgent-flow
- Malfunc-t-flow
- Fiero (meaning: satisfaction after an activity even if 'fun failure' was experienced)
- Long term satisfaction

Finally, part 3 of this chapter will summarize the reviewed literature by presenting the ‘epi-flow’ conceptual framework, which was synthesized from an integrative review of the corpus of work in Part 1 and Part 2. This ‘epi-flow’ conceptual model would be one of the models utilized later in the discussions in Chapter 6 and 7 to interpret the findings from Chapters 4 and 5 through conversations with the literature.

2.1 PART 1: The praxis of teaching the shakuhachi

Gutzwiller (1974) characterizes 本曲 *honkyoku* as Zen-oriented shakuhachi music (the word 禪 ‘zen’ in Japanese means ‘meditation’) which exists on a different plane from the average music performed at concerts. The name *honkyoku* itself refers to that music which is the original or true path of the shakuhachi. The shakuhachi was used as a tool for enlightenment and for a deep examination of the self or ego - the Zen phrase for this is “to see your true self.” Thus, another name for these special pieces is ‘original self’ music. The function of *honkyoku* shakuhachi music is not to provide diversion and entertainment, but to make possible personal spiritual growth. Personal interpretation is a factor in playing *honkyoku* shakuhachi music and this cannot be taught. There is no correct way of playing *honkyoku* shakuhachi music. From the point of view of playing technique, the shakuhachi is a difficult musical instrument; as difficult to play as its construction is simple. Gutzwiller (1974) postulates that through the process of teaching, the shakuhachi teacher sends the student on the way, but the student has to go it alone.

According to Sogen-Hori (1999, p. 20), human learning is divided into the three domains of (1) ritual formalism, (2) rational teaching and learning, and (3) mystical insight. Sogen-Hori asserts that modern western education has focused on and greatly developed rational teaching and learning. He suggests that Japanese Zen method of teaching, on the other hand, substantially discounts rational teaching and learning, choosing to focus on the teaching of ritual formalism and mystical insight. Further, Sogen-Hori (1999) has shown in his 17 year longitudinal qualitative ethnographic study that Zen ethno-pedagogy teaches “mystical insight *by means of* ritual formalism” (emphasis in italics by Sogen-Hori). In traditional Japanese Zen

ethno-pedagogy, Sogen-Hori (1999) explains, the teacher would implement praxis using ritual formalism to ask the students/apprentices to accomplish tasks by following steps exactly in certain ways according to established tradition, without justifying to the students/apprentices why they need to perform those tasks, or explaining why the tasks need to be strictly carried out exactly in certain ways, in order to ‘teach without teaching,’ so that the student could utilize ‘mindfulness’ in order to reach ‘mystical insight by means of ritual formalism.’ According to Gutzwiller (1974), the aim in teaching the shakuhachi repertoire is not to transmit to the student the technical skills which could be applied to any given musical situation. By studying the musical pieces in the prescribed order the student will gradually learn to master all occurring difficulties. But he or she will learn this always within the context of the pieces in which they occur. Gutzwiller (1974) observes that the most striking aspect of the shakuhachi teaching process is the complete absence of exercises. Although this aspect of the teaching method has delighted learners of the shakuhachi, they have been annoyed by the absence of explanations.

In his ethnographic study, Gutzwiller (1974) finds that the traditional Japanese method that is used in teaching and learning the shakuhachi flute is imitation. He argues that imitation is a method that makes bad teaching extremely easy and good teaching extremely difficult. It requires from the teacher and the student a high degree of constant concentration, and if this concentration eases for only a moment the lesson immediately deteriorates into a mechanical playing of a sequence of musical patterns. Gutzwiller (1974) explains that it is only the student who can decide what progress he or she is ready to make. Only the progress the student has made on his or her own pace, without being urged to do so, is the progress that counts. Interestingly, what Gutzwiller observes about the use of the Imitation Method in traditional Japanese shakuhachi pedagogy is also echoed by Kohut (1992).

Although there is no lack of instructional books to teach beginners about shakuhachi playing techniques, there is a dearth in the shakuhachi-related literature about teaching per se, and virtually nothing for shakuhachi teaching via Skype. In the extant literature, only two studies have briefly examined and published their findings about the teaching aspects of shakuhachi lessons. Strothers (2010) observes that shakuhachi teachers have utilized either a traditional Japanese-style teaching style or a

so-called Western-Japanese teaching style in face-to-face studio instructional settings, but may have the propensity to switch to a Western-Japanese teaching style when they are teaching in videoconferencing instructional environments. Riley Lee (1993, p. 288), a pre-eminent master shakuhachi teacher explains that there are three main categories of transmission within the 古典本曲 *koten honkyoku* (Japanese: classical original-self tunes): (1) *honkyoku* as sacred object, (2) *honkyoku* as music, and (3) *honkyoku* as transcending beyond ‘object’ and ‘music.’ A conference workshop had been led by Day (2011) to allow participants to try out what it was like to learn how to play shakuhachi online via Skype, and also offline in a face-to-face setting.

Based on the above conjectures from the depictions in the reviewed literature, this researcher would like to offer a suggested notion that: in the teaching of shakuhachi *koten honkyoku*, perhaps the transmission mode of teaching *koten honkyoku* as sacred ‘object’ could be regarded as a form of ‘ritual formalism,’ the transmission mode of teaching *koten honkyoku* as ‘music’ could perhaps be regarded as a form of ‘rational teaching,’ and the transmission mode of teaching *koten honkyoku* as transcending ‘object’ and ‘music’ could perhaps be a form of ‘enlightenment by means of ritual formalism.’

To explore more about how the shakuhachi teachers’ experiences in their teaching practices may potentially interplay with their flow experiences in teaching their students during Skype sessions, the subsequent section 2.2 in this chapter will explore the literature and excogitate about flow-related experiences.

2.2 PART 2: The myriad of textures of flow experiences

It might be contentious to claim that there may be a myriad of textures of flow experiences, as the literature has mainly focused on the positive aspects of Flow. What was less debatable, however, was the need for sound, rigorous research on this understudied topic. The capricious nature of flow experiences stimulated a comprehensive study about the multifarious flow-related literature, which will be deliberated on in the subsequent sections.

2.2.1 *Introduction to Flow: optimal experiences in teaching*

A teacher's flow experience, as noted earlier in Chapter 1, has been characterized by Csikszentmihalyi (1982, 1990) as the optimal experience of enjoyment in performance. Expounding on Csikszentmihalyi's theoretical framework, Gunderson (2009) extends the concept of Flow to teaching and suggests that nine elements may contribute to flow experiences in teaching:

(1) clear goals in teaching, (2) immediate feedback to the teacher about the teacher's own actions, (3) balance between challenges and skills of the teacher, (4) merging of action and awareness of the teacher, (5) exclusion of distractions from the teacher's consciousness, (6) no worry of failure by the teacher, (7) the disappearance of the teacher's self-consciousness, (8) distortion of the teacher's sense of time, and ultimately (9) autotelic enjoyment of the teaching activity itself (as its source of enjoyment).

Having flow experiences in teaching is important for the teacher, because it might be what intrinsically motivates the teacher to enjoy teaching. Ackerman and Bargh (2010) explain that in virtually any domain, as people gain expertise in their roles, coordination becomes easier and more automatic. If people enjoy doing something, it may seem effortless for them. The non-conscious nature of these examples guarantees, by definition, that they require both little attention and little effort. There has been growing interest in flow experiences and the paradox of more attention requiring less effort (Bruya, 2010; Dietrich & Stoll, 2010; Posner et al., 2010; Slingerland, 2010; Ullén et al., 2010; Wulf & Lewthwaite, 2010).

Correspondingly, the effortlessness of gaining intuitive insights during problem solving has also been studied by researchers such as Bogerson (2011), Shirley and Langan-Fox (1996) and Kuhnle (2011).

Paradox of flow: more attention requiring less effort

Wong and Csikszentmihalyi (1991) explain that there are two broad reasons why a person might yearn for challenging situations. There is the possibility that anticipated rewards in the future simply preponderate the demands of effortful performance in the present now. It is also within the realm of possibility that some kind of honorarium might be inherent directly in the assiduity of effortful performance.

The transaction of efforts for rewards can have a fascinating side effect. The sedulity of effort might amplify a person's subjective perception of the value of resulting payoff. Further, animals have been observed to place a higher value on rewards when they are in an enervated state (Clement, Feltus, Kaiser, & Zentall, 2000; Kacelnik & Marsh, 2002; Pompilio, Kacelnik, & Behmer, 2006). McGuire and Botvinick (2010) offer that it could be conceivable that the sentience of effort in and of itself might lead to the development of positive reinforcers by conditioned association. Cacioppo and Petty (1982) speculate that people who are regarded as intelligent might oftentimes have rewarding experiences brought about by their own mental work and consequently, for that reason, might have a penchant for mental exertion.

Wong and Csikszentmihalyi (1991, p. 568) describe effortless attention as “a state in which people's skills are in accord with the challenge presented by the activity.” McGuire and Botvinick (2010, p. 159) delineate that even as human beings who are capable of apperception, “we do not know what makes flow come and go, so to speak.” This phenomenon seems paradoxical and remains arduous to explicate according to theories by Kahneman (1973) or Sarter, Gehring, and Kozak (2006), about attention and mental effort, which had assumed that better performance is positively correlated to increased conscious, volitional effort. Yet, effortlessness might be concomitant with flow experiences. In flow experiences, the perceived

mental effort by a person might seem utterly effortless, yet such seemingly effortless action could be associated with superior performance. In fact, actions during flow experiences seem to be completely extraneous of conscious awareness. Flow experience is usually described as if it involuntarily and effortlessly emerges by itself.

Csikszentmihalyi and Nakamura (2010) point out that, in flow, a person within the attentional structure of the activity is more open-minded, receptive, vigilant, and adaptable. This suggests that the extraneous information outside the person's awareness might have receded while the person is dynamically interpreting information that might be difficult to fathom or ambiguous, in order to respond with suitable actions.

Conditions for effortless attention in flow

Csikszentmihalyi and Nakamura (2010) expatiate that effortless attention does not allude to the state where a person is less attentive. On the contrary, a higher amount of information might be processed in those moments. In other words, effortless attention suggests that a person could paradoxically experience having more attention yet exerting less effort. They offer that flow experiences can help to explain this paradox. Effortless attention seems to share some similar conditions with flow experiences. These are clear goals, immediate feedback of one's actions, and a balance between skills and challenges.

The first of these conditions, clear goals, is usually misread. Having clear goals for the subsequent steps is more important than the overall goal of the entire activity. For example, during a performance, a musician might not be focusing on finishing the entire piece, but on the next notes to be played correctly.

Nevertheless, unless the activity also provides the person with immediate feedback, clear goals cannot sustain attention for long. For example, a climber can see whether or not the move he or she made is contributing to the progress on the rock face. A chess player can see whether the moving a chess piece has contributed to the strategic dynamics of the game by observing changes on the chess board.

Ultimately, attention is focused best if a person's skills are balanced with the challenges encountered. In this state, incremental investments in attention can yield immediate benefits. If challenges overwhelm a person's inadequate skills, the person might quit, and attention is diffused. On the other hand, if a person's superior skills far surpass the challenges encountered, much attention might not be required, and the person might be easily distracted.

Intuitive insights in teaching

Masciotra, Roth and Morel (2006) posit that it is the teacher's expertise that allows him or her to appreciate the situation proficiently, and in the spontaneity of the moment, manifest the actions that befit the situation, as it unfolds, amid dynamically changing interpretive horizons. To do that, he or she has to be attentive to new possibilities of inquiries during discourses with the student.

According to Masciotra et al. (2006), in the here-and-now of the teaching during a lesson, there is not enough time for the teacher to reflect. The events ceaselessly unfold in time. If the teacher's questions were to be effective, they have to be asked felicitously, even though he or she may not be able to know beforehand what will happen in the next moment. A teacher with competent expertise is ready to act on every occasion. The action may be manifested in teaching scaffolds such as a gesture, an uttered remark, or calling for the student's attention to highlight important features in the demonstration of a learning task. Teaching is part of a teacher's being-in-the-lesson. The teacher, in spite of the fact that he or she may not be able to predict what the next situation would be, continuously enacts teaching. Sensing a favorable occasion for a "teachable moment," the teacher would be able to act on the situation. This thoughtful action would be deliberate and volitional, but not preplanned or contrived in the sense that the action would have reified by reflecting-in-action, because the teacher did not reflect but had enacted his or her embodied thought-in-action. It is part of his or her lifeworld.

Role of flow in gaining intuitive insights

Part of teaching is problem solving. Duncker (1945) notes that, “a problem exists when a living organism has a goal but does not know how this goal is to be reached” (p. 2). Problem solving entails engendering novel knowledge to accomplish an intended goal, not merely recalling extant knowledge. Thus, good problem solving is also built upon on other attributes of cognition, which includes language, working memory, and perception. Conventional wisdom presupposes that concurrently attending to information that is both disparate and focal to the task at hand might not result in optimal performance. This, however, might not always be the case. When a person has less opportunity or less ability to exert volitional control of attention, performance in problem solving might actually be enhanced. Further, possessing a lower capacity to pay attention to too much complexity in some situational contexts, may result in innovative approaches in problem-solving, allowing simpler strategies to develop than if attention were more strictly controlled (DeCaro & Beilock, 2010).

Dual-process theories have become common across many domains, such as social cognition (Smith & DeCoster 2000), judgment and reasoning (De Neys, 2006; Evans, 2003; Sloman, 1996; Stanovich & West 2000), attention (Barrett, Tugade, & Engle, 2004; Schneider & Shiffrin, 1977; Shiffrin & Schneider, 1977), and categorization (Ashby, Alfonso-Reese, Turken, & Waldron, 1998; Maddox & Ashby, 2004). The terminology of these theories may vary, but similarities can be discerned across them (Kahneman, 2003; Sloman, 1996; Smith & DeCoster, 2000). Most dual-process theories posit that optimal performances depend on one of two types of cognitive processes (Maddox & Ashby, 2004; Smith & DeCoster, 2000; Poldrack & Packard, 2003), which can be summarized by what De Caro and Beilock (2010) refer to as associative processing (also referred to as implicit, intuitive, automatic, procedural, heuristic, or System 1), which suggests that it can function automatically, outside of conscious awareness to execute pattern recognition and information retrieval. Rule-based processing (also called explicit, analytic, controlled, or System 2), in contrast, is conceptualized as effortful and sequential, which requires attention, working-memory, and access to conscious awareness (Sloman, 1996; Smith & DeCoster, 2000).

Borgerson (2011) offers that the auto-self (which may be equivalent to the implicit processing system referred to by other researchers mentioned earlier) can

redirect the thinking-self. It happens when a person “daydreams” or when a person’s mind “wanders” (p. 197). He points out that a person might notice this redirection when someone is talking to him or her, when a person is attending a lecture, or watching a movie. The thought process might disconnect from the scene in front of the person and start processing an internal story related to the topic being observed. He argues that a person’s auto-self can recognize something in the story and redirect to that person’s thinking-self. This property helps a person to learn new ideas by associating them with concepts that he or she has already understood. Dietrich and Stoll (2006) also echo Borgerson by noting that when we enter the states of daydreaming, hypnosis, or meditation, this is also the route by which flow occurs — by a change in attentional focus (p. 166).

Borgerson (2011) elucidates that this phenomenon is also an example of high parallelism in auto-self processing. One of the processes of the auto-self noticed something in a story that was related to something else already known, and it sent the thinking-self off to think about it. The auto-self did this while it was processing the language for the reading-story that the thinking-self was processing. A person does not normally “decide” to stop processing the story he or she is reading. In fact, a person does not usually even notice that he or she goes off to think about something related to the story. A person only notices when he or she goes back to read and realize that the eyes are not at the same spot they were when the thinking-self left the book story to process an internal story. In some cases, as with a book or a recorded video, the person can go back and review the segment that was missed. Occasionally, the person’s mind goes off during a conversation. In other cases, such as in a movie theater, a play, or in a large lecture hall, a person could just lose the part that went by when he or she is daydreaming.

2.2.2 Para-flow

Introduction to Para-flow

‘Para’ (Merriam-Webster, 2015b) may be taken to mean, “closely related to, or closely resembling.” In the context of this study, the term ‘para-flow’ was used to convey the notion of something that might closely resemble flow experience, but yet might not entirely be flow per se. The experience of ‘meditation’ (literally translated as 禪, which is pronounced as ‘Zen’ in Japanese and ‘Chan’ in Chinese) is also referred to as ‘mindfulness’ in a secular, non-religious context, could perhaps be considered to be one of them. It closely resembles flow and could be something “alongside” or “closely related” to flow, but yet it might not be flow per se (Komagata & Komagata, 2010). Thus, meditation in relation to flow will be discussed briefly, as shakuhachi honkyoku pieces had been used by monks of the Fuke sect for meditation (Lee, 1993).

Meditation and Flow

The extant literature only remotely adumbrates about the possibility of interplay between meditation and flow experiences. Meditation produces improved attentional performance while also changing the subjective state related to effort and may be related to the concept of flow (Csikszentmihalyi, 1990). Meditators who intensify concentrative meditation techniques can undergo the several varieties of absorptions (Austin, 1998, pp. 467–518). States of absorption tend to occur earlier on the meditative path, but they do not penetrate consciousness to depths sufficient to permanently transform traits of behavior. However, during the state termed internal absorption, two phenomena occur that are relevant to this discussion: (1) thalamic inhibitory mechanisms appear to delete the somatic sense of Self in a way that clearly distinguishes this internalized absorption from the major egocentric loss of the psyche so characteristic of 見性 kensho (Japanese: enlightenment), and (2) late residues of liberated motor behavior also occur. This effortless lightness of the body might be of interest in the general context of flow.

Posner (1978) points out that flow appears to be defined primarily as the absence of subjective effort while still accomplishing a task or goal that might at another time or by another person seem effortful. As Csikszentmihalyi (1990) offers, the metaphor of flow is one that many people have used to describe the sense of effortless action they feel in moments that stand out as the best in their lives.

Csikszentmihalyi recognizes that the flow experience requires effort as defined by objective measures, but subjectively the effort is not noticed because the mind is occupied with the task at hand, and because flow involves being totally occupied with the present task so as to suspend evaluations, it has many similarities to the state of mindfulness which involves being completely in the current moment. In his book on mindfulness, Siegel (2007, p. 119) suggests that a mindful state might be obtained without effort. Siegel's effortless mindfulness is also very much like flow. The key difference is, mindfulness is a form of training; flow is an automatic state. Flow shares similar components with deep meditation, which has been described as including occupied, effortless, joyful, and satisfied feelings (Tang, 2005, 2007).

2.2.3 No-flow

Self-consciousness and no-flow

In the context of this study, the term ‘no-flow’ was used to refer to a lack of flow experiences. Pertaining the characteristic decreased level of self-consciousness in flow experiences, DeCaro and Beilock (2010) argue that some circumstances that might raise an individual’s self-consciousness might impede flow experiences. For instance, flow experiences might be interrupted when individuals see their reflections in a mirror, as the level of self-consciousness might be raised (Carver & Scheier, 1978; Wicklund & Duval, 1971). Similarly, a person who dreads the foreboding sense of failure might experience negative thoughts about the self when he or she is required to execute skills that may expose his or her level of competence (Engeser & Rheinberg, 2008). In shakuhachi teaching via Skype, there is typically a mirror image of the teacher displayed in a small viewport in the Skype software. Wagner (2011, p. 80) noted that virtual space always has the potential to startle, disorient, and provoke a sense of awe in a person. Therefore, it remains a point of interest in this study to explore how this aspect of teaching via Skype might or might not interplay with their teaching or flow experiences.

Perfectionism and no-flow

Perfectionism is the inclination to look upon anything that is not flawless as intolerable (Dietrich & Stoll, 2010). Evidence suggests, however, that there might be two types of perfectionism (Enns & Cox, 2002; Stoeber & Otto, 2006). The first type is positive-striving perfectionism (Frost, Heimberg, Holt, Mattia, & Neubauer, 1993) and includes the aspects of perfectionism that relate to strivings for perfection, for example, in insisting on adhering to high standards for another person’s performance, and having the drive to achieve excellence. This type of perfectionism is correlated with characteristics of adaptability, such as confidence and perseverance (Bieling, Israeli, Smith, & Antony, 2003; Frost et al., 1993; Stumpf & Parker, 2000).

The second type of perfectionism is over-critical self perfectionism (Dunkley, Zuroff, & Blankstein, 2003) which relates to over-critical self-evaluations (Dietrich & Stoll, 2010, p. 170). This dimension is positively correlated with poor adaptability, such as sadness, melancholy, and dejection (Stoeber & Otto, 2006). Individuals who strive for flawlessness might unreasonably set impossibly high performance standards. This might also be coupled with a propensity to be overly self-critical (Flett & Hewitt, 2005; Frost, Marten, Lahart, & Rosenblate, 1990). Hence, perfectionism could have a double-edged negative trait that might subvert, rather than boost performance (Flett & Hewitt, 2005; Hall, 2006).

However, Dietrich and Stoll (2010) point out that during the acquisition of a new task, everyone is a novice, and a new task is not yet controlled by the implicit system because it has not had the exposure to the task demands to build a mental representation of the task's requirements, which can only be done by doing the task. As a consequence, extraneous factors cannot as readily mess up performance because the acquisition of a new motor task is heavily controlled by the explicit system anyway.

2.2.4 Indulgent-flow

Introduction to indulgent-flow

The term “indulgent” is defined as “willing to have or enjoy something even though it might be improper” (Merriam-Webster, 2015a). In the context of this study, the term “indulgent-flow” was used to refer to “flow when indulging in something else that might not be related to shakuhachi teaching via Skype.”

Flow can also be experienced in activities that might have no success-oriented goals in leisurely activities like idling or socializing (Csikszentmihalyi & LeFevre, 1989). To better understand the reasons how flow could emerge in leisure situations that are devoid of perceivable challenges, Csikszentmihalyi (1975, p. 49) offers that challenge could be more broadly defined as “opportunities for actions.” Further, there are many actionable opportunities that are impossible for a person to fully address; only the opportunities that might be congruent with that person’s apperceived capabilities are more likely to be acted upon (Csikszentmihalyi & Bennett, 1971). Clear goals are provided in actionable opportunities in which the person is cognizant of what to do at every moment. The person becomes totally immersed in the situation. Consequently, the individual can indulge in the well-structured activity without volitionally figuring out what subsequent actions to take and flow experience emerges (Schiepe-Tiska & Engeser, 2012).

2.2.5 Malfunct-flow

Introduction to Malfunct-flow

Flow is usually associated with beneficial outcomes that include positive affection and optimal performance (Eisenberger, Jones, Stinglhamber, Shanock, & Randall, 2005; Stefan Engeser & Sciepe-Tiska, 2012). Schüler (2012), however, contends that flow might also have the potential to contribute to so-called malfunctioned behavior, which was tentatively termed as “malfunct-flow” in this study.

Negative side of flow

Csikszentmihalyi (1990, p. 70) admits that, “flow experience, like everything else, is not good in an absolute sense.” Csikszentmihalyi and Rathunde (1993, p. 91) concede that, “like other forms of energy, from fire to nuclear fission, it [flow] can be used for both positive and destructive ends.” Csikszentmihalyi (1990, p. 4) ventures to suggest that flow could also have a negative side “in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it.”

However, Schüler (2012) surmises that in some situations, the negative aspects of flow might explain why people neglect their own lives, or other people’s interests. For example, a person might spend days and nights engaged in leisure activities at the cost of one’s health and disregard other important tasks. Even in unsafe situations, such as in combat, flow can be experienced, where “danger turns out to become highly attractive once people enter flow” (Harari, 2008, p. 255).

2.2.6 Fiero: satisfaction despite ‘hard fun’

In this researcher’s personal experience as a teacher in Singapore, on some days, the work might feel arduous. Despite this, at the end of every working day, this researcher did feel the quiet gratification that, perhaps he might have contributed in some miniscule way to the educational process of his students. Perhaps this was what has been characterized as ‘fiero’ (Italian for pride). Fiero could be experienced even if one went through failure, in which a person almost reaches the goal but did not, which in turn motivates the person to retry until success is attained (Breeze, 2013; McGonigal, 2011).

Hoyle (2011) proffers that when people are challenged but do not quite succeed, it’s actually extremely motivating. Lazzaro (2003) has described fiero as personal triumph over adversity. Lazzaro’s (2009) "hard fun" and its associated emotions of frustration (that is, anger) and fiero, draws attention to an important aspect of the emotions; even negative emotions, that may have a role in enjoyment.

Further Hoyle (2011) posits that failure may potentially even lead to success, fiero, innovation, and learning; but only when consequences are manageable (p. 7). Bateman, Lowenhaupt, and Nacke (2011) delineate that it seems people may not be only enjoying fiero, but also the feeling of satisfaction of seeing someone they taught perform well (p. 13).

2.2.7 Long-term satisfaction as a teacher

Many teachers have professed that they experienced a “calling” (Hansen, 1995), and multitudes of musicians have also depicted their journeys to becoming what they want to be in nearly similar terms. Maslow (1971) argues that the goal of heeding the call of teaching is to facilitate the self-actualization of the student into the best he or she can be. Underscoring the relationship between Maslow’s self-actualization and flow experiences, Csikszentmihalyi (1993, p. 215) offers that there are:

people who have learned to derive spontaneous joy and deep satisfaction from living their lives. Not from gaining riches or honors, but from the very process of living, from developing skills and overcoming challenges – from being a part of the evolutionary process that leads to higher levels of harmonious complexity.

In this study, it was of interest to explore whether or how the shakuhachi teachers’ individual teaching experiences via Skype might have any evidence of transcendence or greater complexity of consciousness that might potentially interplay with their flow experiences or long-term satisfaction as shakuhachi teachers who offer lessons via Skype.

2.3 **PART 3: The epi-flow conceptual model: synthesized from integrative review of extant literature**

Miles, Huberman, and Saldaña (2013) advocate that visual mapping of conceptual frameworks can be a quite valuable and clarifying process. Ravitch and Riggan (2011), however, caution that concept maps are generative and focusing, but they should not become an end unto themselves—in other words, the process of engendering a conceptual model from the literature review should also be valued, not just the end product. Presented in Figure 1 is an assembly of conceptual pieces, which are then given names (concepts), which are then grouped (constructs), then related to one another (propositions). However, it has not been finally ordered logically (theory), because it is not one. It is merely a guide and ballast to be utilized later in the discussions in Chapter 6 and 7 for generating conversations and interpretations with the literature. Mapping concepts in a literature review encourages researchers to see themselves not merely as followers of scientific procedure but as interpreters and producers of it. It also explicitly defines research as an interpretive process: the way we collect and analyze data is a process of making rather than discovering meaning. This view of knowledge production forms the foundation for interpretivism and hermeneutics, two of the major paradigms informing social inquiry (Creswell, 2006; Denzin & Lincoln, 2011). Figure 1 is an extension of this researcher's thinking and not an objective image of reality. As a shakuhachi teacher moved through his or her lived experiences of teaching via Skype, regardless of whether he or she had used rational teaching, ritual formalism, or something else, he or she might have experiences that included flow, no-flow, or indulgent-flow. Malfunct-flow and Para-flow might be outside the scope of this study.

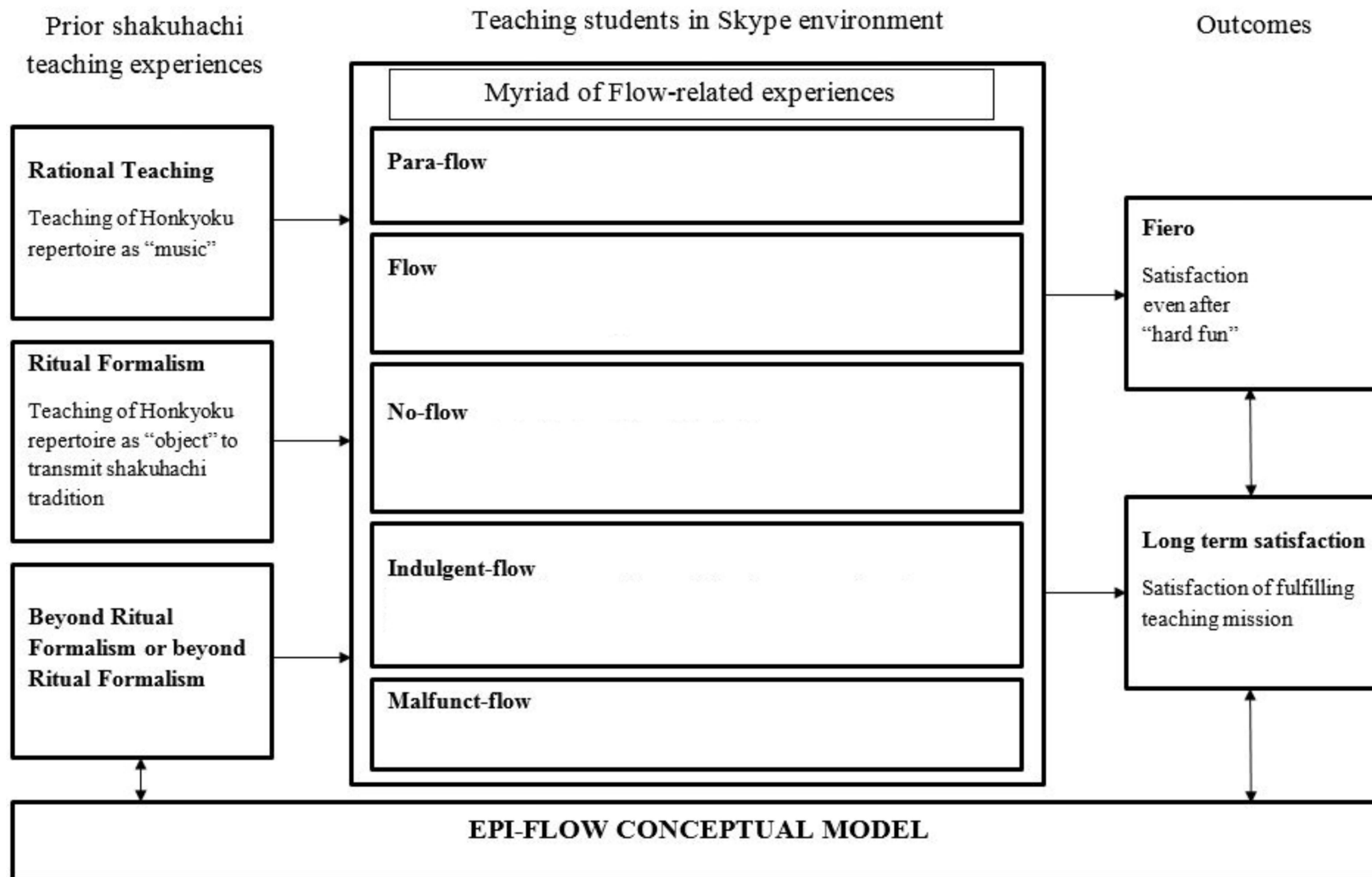


Figure 1. The epi-flow conceptual model: synthesized from integrative review of the literature

2.4 Summary of Chapter 2

Chapter 2 had presented a comprehensive, integrative review of topics that were relevant to this study. Part 1 section 2.1 of this literature review included the teaching practices of the shakuhachi teachers, their practices of teaching students to play shakuhachi via Skype and studies that reported satisfaction in video/audio conferencing despite experiencing technical challenges.

In Part 2 section 2.2, the myriad of flow-related experiences from the extant literature was delved into. Section 2.2.1 included an introduction to Flow: conditions for effortless attention in flow, intuitive insights in problem solving and flow, and the role of flow in gaining intuitive insights. In section 2.2.2, the discussions on the topic of *para-flow* included an introduction to para-flow, and meditation and flow. In section 2.2.3, discussions on the topic of *no-flow* included an introduction to no-flow, self-consciousness and no-flow, and perfectionism and its interplay with flow and no-flow. In section 2.2.4, the topic of *indulgent-flow* was presented. In section 2.2.5, discussions on the topic of *malfunc-t-flow* included an introduction to malfunc-t-flow, and the negative side of flow. Section 2.2.6 discussed about the concept of *fiero* (satisfaction despite fun failure). Section 2.2.7 discussed about the experiences of long-term satisfaction of teaching.

In Part 3 section 2.3, a conceptual framework, which was synthesized from flow-related literature was provided for interpretations of the findings from Chapters 4 and 5 through discussions with the literature in Chapters 6 and 7. The next chapter will present the research design for this study.

CHAPTER 3: METHODOLOGY AND RESEARCH DESIGN

3.1 Introduction to the chapter

Götz (1990, p. 145) posits that teaching is a mode of being-in-the-world. Like all ways of being, teaching cannot be defined; certainly not *a priori*. He asserts that we must look at each teacher's teaching in order to know what teaching is, and the only way to look at one's teaching is while it is taking place, that is, while one is teaching. Yet, obviously, we must know pre-conceptually what teaching is before we can engage in it and interpret it. As Heidegger (1996, p. 194) offers, "any interpretation which is to contribute to understanding, must already have understood what is to be interpreted."

3.1.1 *Research question*

This study strived to find out how each of the seven shakuhachi master teachers who had agreed to participate made sense of his or her own experiences by seeking for idiographic accounts of their views and perceptions. Subsequently, through discursive conversations (see Chapters 6 and 7) with the reviewed literature (see Chapter 2), the shakuhachi teachers' flow-related experiences in their practice of teaching students via Skype (Microsoft, 2013) will be explored. As presented previously in Chapter 1, the guiding research question in this educational research study was:

How do the shakuhachi teachers' flow-related experiences contribute to their practice of teaching students via Skype?

3.1.2 Overview of data collection methods in this phenomenological study

This chapter focuses on the research methodology that this study aspired to practice – phenomenology, as well as the methods of data collection that were inspired by the phenomenological tradition, namely:

- (1) Experiential case encounter (Scholz & Tietje, 2002, p. 54) of the Skype instructional space by the researcher before contacting the participants, in order to be empathetic towards the participants' experiences,
- (2) Video recorded observations of the shakuhachi teachers' lessons taught via Skype were utilized in order to generate the interview questions to ask the participants,
- (3) Interviews of the shakuhachi teachers were conducted after the video recordings had been provided by the participants to the researcher for analysis

Given the exploratory nature of the study, the participants were engaged in their own familiar environment using the videoconferencing technology Skype. The participants' experiences were gathered *in situ*, because the researcher's intentions were not to establish cause (Baptiste, 2005), or to select shakuhachi teachers at random and subject them to a controlled environment. Testing for causality and random assignment were not appropriate given that the question was qualitative in nature (Almeida, 2012).

In this study, the lived experiences (Van Manen, 1998) of the participants teaching shakuhachi lessons using Skype were described. A phenomenological research approach was chosen because experiences form the core of the data. Indeed, Finlay (2011) identifies several approaches of doing phenomenological research, such as (a) descriptive empirical phenomenology, (b) hermeneutic phenomenology, (c) lifeworld approach, (d) first-person approach, reflexive-relational approach, and (e) interpretative phenomenological analysis (IPA).

For this study, interpretative phenomenological analysis (Smith et al., 2009) was used. The reasons for choosing IPA as the qualitative approach for analyzing the collected data will be presented in section 3.8.2 of this chapter.

This chapter provides a detailed description of the components of the research design. First, an account of the qualitative research paradigm, and why a qualitative design is appropriate will be presented. Then attention will be turned to describing the unit of analysis – the shakuhachi teacher, the relationship between me as the researcher and the participating shakuhachi teachers, the context of this study, and the rationale for choosing the participants. Subsequently, details will be presented to show how the data was collected. Basic information about the participants, and how the data was analyzed will also be presented. Finally, issues of quality and ethical considerations will be discussed.

3.2 Why a qualitative research paradigm is appropriate

According to Creswell (2006), the qualitative paradigm is a constructivist approach, naturalistic, interpretive, post-positivist or postmodern. It is an approach in which individuals create meaning from their life experiences. The qualitative paradigm assumes that reality is not objective but subjective and that individuals create meaning from their lived experiences.

Inductive rather than deductive logic is the norm in qualitative studies. This study was conducted inductively, moving from particular meaning units to themes. The goal of this study was to gather the participants' lived experiences of teaching shakuhachi via Skype. Themes emerged from their raw experiences. Qualitative research was appropriate for this research study because of its emergent nature and its overall suitability for exploratory purposes. This study's findings were a combination of content provided by the respondents without any a priori imposed hypothesis. A multitude of realities were expressed, because the complexity of the real world cannot be reduced to a number of variables without any interrelation and/or interconnections to other variables. The only method to answer these types of questions under natural conditions would be a qualitative approach, as the conditions stated above were fundamental precepts of this qualitative research investigation.

According to Baptiste (2005), four main types of analytical interests exist. They are categorized as establishing cause (used in experiments or quasi-experiments), generating descriptive frequency distributions (used in surveys), identifying and measuring associations (correlational studies) and using exploratory techniques (qualitative methods). Since the purpose of this research was to *explore* the Flow experiences (Csikszentmihalyi, 1990) of shakuhachi teachers who were teaching using Skype videoconferencing technology, a qualitative method in general, and phenomenology in particular seemed appropriate.

3.3 Rationale for choosing a phenomenological approach

According to Leedy and Ormrod (2001), phenomenology seeks to comprehend how people make sense of their situations. Further, it may involve a similar phenomenon, which includes the “lived experiences of several individuals about a concept or the phenomenon” (Creswell, 1998, p. 51). Phenomenology focuses on lived meanings and to interpret them in their essence (Van Manen, 2003). Phenomenology commits “to inductively and holistically understand human experience in context-specific settings” (Patton, 1992, p. 37). Therefore, in this study, phenomenology was the most suitable method to describe the Flow experiences of teaching shakuhachi Skype lessons.

Some assumptions need to be clarified if a person is going to conduct a phenomenological study. According to Husserl (1913), people know what they have the opportunity to experience and by focusing on their individual perceptions, the meanings they produce from these perceptions are brought to their consciousness. Therefore, what participants experience and how they interpret their world becomes very important to understand. One can argue that to really understand another individual’s experiences, as much data as possible that relates to the question asked must be gathered. Patton (2002) asserts, “Essences are at the core meaning mutually understood through a phenomenon commonly experienced” (p. 106).

There was interest in this study to explore the Flow experiences of shakuhachi teachers who teach their students via Skype videoconferencing technology, and phenomenology seemed to fit the analytical framework of this study. Seven shakuhachi teachers (from Australia, Europe, Japan, Canada, and United States of America) were asked to describe their own experiences of teaching shakuhachi Skype lessons. Interview questions (see Appendix IV) were designed to help the participants to relive and hence capture the essence of their experiences through their own vantage points (Van Manen, 1998). Revealing their experiences provided first-hand descriptions about the process of teaching shakuhachi Skype lessons. Phenomenology assisted the researcher with this purpose, through what Husserl and other qualitative researchers refer to as the process of phenomenological reduction. Reduction is looking at “experiences the way things are” (Moustakas, 1994, p. 91). Phenomenological reduction is a method of suspension regarding a belief. It has the purpose

of obtaining understandings of phenomena that are attainable in the “naïve” belief (Cohen & Omery, 1994). Hopefully, the shakuhachi teachers’ lived experiences explored in this study could contribute towards illuminating the way for other music teachers who may also wish to teach online.

Phenomenology goes beyond just explaining what it means to capture a thought or reflection about an experience. It is a method to capture the “real” meaning of one experience while being critical to an objective/absolute representation of that experience. It is a quest to capture and interpret the latent meaning of a person’s journey. By capturing the participant’s innate experiences of teaching shakuhachi Skype lessons, the phenomenon of shakuhachi music teaching using Skype technology could be better comprehended.

3.4 Selecting and contacting the shakuhachi teachers

By extensive search of the Internet, a purposive sampling of eleven shakuhachi master teachers who are already offering lessons via Skype (from Japan, Australia, Europe, and North America) were drawn to create opportunities for intensive study. These regions were selected because the shakuhachi teachers who were already offering Skype lessons happen to be residing in these parts of the world.

On 17 January 2012, approval was received from Monash University Human Research Ethics Committee (see Appendix I). Email invitations were sent to eleven shakuhachi teachers to invite them to participate in this study. Ten of them agreed to participate in the study. However, eventually only seven participants could commit to this intensive study. These seven participants were very accommodating to the request to self-record Skype lessons with their actual students. Details about the collection of qualitative data for observations of the participants' Skype lessons will be presented in section 3.7.3 of this chapter.

According to Almeida (2012, p. 97), for a phenomenological doctoral dissertation, a sample of five is sufficient because the goal is to gather thick descriptions of experiences. Almeida also reminds phenomenological researchers to have an open mind, and not set a precise number of participants ahead of time. However, it seemed appropriate and advisable to have at least six participants in a qualitative study.

3.5 Unit of analysis: the shakuhachi teacher

The unit of analysis for this study was the shakuhachi teacher. According to Creswell (1998), the phenomenological approach “focuses on the meanings of experiences but has found individual experiences, not group experiences, central” (p. 53). Inside the phenomenological approach, the personal experiences of a person can be utilized to engender universal meanings. The structures of the essences of universal meanings could be garnered from personal descriptions of individual lived experiences (Moustakas, 1994).

3.6 Researcher-participant relationships and power

The relationship between the respondents and the researcher should be taken into account in a qualitative research study, because the researcher would certainly have an effect in the participants’ responses. When the participants were invited, some of them asked if the researcher was already a student of any shakuhachi teacher, and he was not, so he replied honestly to them, “No, I do not have any shakuhachi teacher. I am not taking Skype lessons with any teacher.” Taking this stance might have helped to position the researcher as someone neutral who had no vested interest in comparing the teaching practices between any of the shakuhachi teachers, so that might be one of the reasons they had accepted the researcher’s invitation to participate in this study.

It was clarified to the participants that their responses should be as informal as possible, and that the purpose of interviewing them was to hear what they had to say and truly learn what their experiences had been. It was evident that there was no interest in influencing their existing way of teaching shakuhachi Skype lessons, and that there were no “right” answers to the questions posed. Reflexively, the researcher recognized that he was in a position of power in relation to some of the participants. As a doctoral candidate, the researcher realized that some of the participants could have seen him as privileged. All of the shakuhachi teachers are very experienced master teachers, and four out of the seven shakuhachi teachers hold doctorate degrees, so they might have also perceived the researcher as a student who was still honing his research skills.

3.7 Data collection of shakuhachi teachers' lived experiences

A dimension of each of the seven shakuhachi teachers' experiences of teaching Skype lessons was captured, by recording their lived experiences (Van Manen, 1998). It was this process that brought their experiences to life and began illuminating the research question.

As stated in section 3.1.2, three kinds of qualitative data were collected to better understand the phenomenon of 'teaching shakuhachi Skype lessons':

- (1) Experiential case encounter (Scholz & Tietje, 2002, p. 54) of the Skype virtual instructional space by the researcher, in order to become more empathetic to the participants' experiences,
- (2) Participating shakuhachi teachers' self-recorded videos of them teaching their actual students via Skype,
- (3) Interviews of the shakuhachi teachers.

3.7.1 Adopting a phenomenological attitude throughout this study

Finlay (2011) offers that when researchers engage with participants or texts phenomenologically, some sophisticated, intricate processes could transpire. These processes may include openness, empathy, and attentive listening.

Openness

Finlay (2011) proffers that openness can be experienced in phenomenological research by holding presuppositions in abeyance. Van Manen (2002) describes this process as the unwilling willingness to meet what is utterly strange in what is most familiar. The aim is "to see through fresh eyes, to understand through embracing new modes of being" (Finlay, 2008, p. 29).

Empathy

Empathy calls for the researcher to feel, sense, and to be attuned to the shakuhachi teachers' experiences, to be-with each of the participant in a relational space (Finlay, 2010). To engage the participants' data using the researcher's empathetic presence (Yontef, 1993), an experiential case encounter of the virtual Skype instructional space was utilized to share with a volunteer student how to make simple sounds on the shakuhachi via Skype (see section 3.7.2 for details). It is this empathetic presence that had acknowledged and witnessed what the shakuhachi teachers had probably similarly experienced when they were teaching their respective students via Skype (Evans & Gilbert, 2005). Empathy, however, is a relational process. Unique to each encounter, Myers (2000) and Churchill (1990) assert that it cannot be reduced to mere technique.

Attentive listening

Finlay (2011) suggests that attentive listening involves slowing down and dwelling with the other that "involves listening in silence to the 'voice' of the other. In that silence something more is born. The 'more' goes beyond the words said" (p. 209). Willis (2010) pushes the notion of attentive listening to include the reading of text, which this researcher also endeavored to apply to the video-text of the shakuhachi teachers' recorded Skype lessons.

Adopting an attitude of openness, empathy, and attentive listening, the data collection processes were carried out, first by empathetically engaging the Skype instructional setting with the researcher's own experiential case encounter of the virtual Skype instructional space (see section 3.7.2), followed by watching the observation videos of the shakuhachi teachers' Skype lessons (see section 3.7.3), and finally by interviewing them (see section 3.7.4).

3.7.2 *Experiential case encounter by the researcher of the virtual Skype instructional space*

In this study, before any of the shakuhachi teachers were contacted, this researcher conducted an experiential case counter by “switching sides” and conducted a shakuhachi Skype lesson in order to gain an insider’s view through an *experiential case encounter* (Scholz & Tietje, 2002, p. 54) of the virtual Skype instructional space.

Teaching a Skype lesson merely serves to let the researcher experience the lifeworld of a shakuhachi teacher in a similar situation. According to Scholz and Tietje (2002), during an experiential case encounter. The researcher was aware that he should concentrate only on his role as a shakuhachi instructor conducting a Skype lesson, and not formally collect any data. This can broaden the view of the experience, its qualities, deficiencies, potential, dynamics, and limits (p. 52).

A friend of the researcher, located in Taipei City in Taiwan, volunteered to be the “student.” She attended the one hour shakuhachi lesson via Skype, which was taught from the researcher’s location in Singapore via Skype videoconferencing software, and the entire lesson was automatically recorded using the Skype software plug-in called Call Recorder for Macintosh. Only the researcher’s own video images (in the role of a shakuhachi teacher) were recorded. The volunteer student’s video images were not recorded; only the volunteer student’s voice could be heard. More details about the findings from the researcher’s own experiential case encounter (Scholz & Tietje, 2002, p. 54) of the virtual Skype instructional space, which is also inspired by the phenomenological approach of first person approach (Finlay, 2011, p. 149) will be presented in the findings in Chapters 4 and 5.

3.7.3 *Observations of shakuhachi teachers' self-recorded Skype lessons*

Bogdan and Biklen's (1992) recommendations on how to conduct observations were followed. Aspects of the shakuhachi teachers when they were teaching their Skype lessons were noted, such as non-verbal behaviors, interactions, their physical environment, the Internet online network conditions' impact on the video, and the audio quality of the Skype lessons. Self-recorded videos of Skype lesson were requested from and provided by each shakuhachi teacher (at least 2 videos each, either with the same student, or with different students). The shakuhachi teachers were asked to self-record their own Skype lessons using either a Skype software plug-in called Call Recorder (for computers running the Apple Macintosh operating system) or another Skype software plug-in called Super Tin-Tin (for computers running the Microsoft Windows operating system). The seven shakuhachi teachers graciously provided their self-recorded videos (at least two videos from each shakuhachi teacher). These videos were watched many times to observe the seven shakuhachi teachers' behaviors during their Skype lessons. The researcher wanted to accord respect to the participants' rightful freedom to select their own video recordings that they wished to provide as an additional source of data in this study. The participants were only studied for their lived experiences in using the Skype instructional space to teach; they were not being evaluated for their teaching effectiveness. Interestingly, almost all the participants provided video recordings that showed entire Skype lessons unedited. Some of the participants had even explained to this researcher via emails to state that they had deliberately provided unedited video show some of the problems they had experienced in Skype.

Observational data was gathered, because the data collected through observational techniques could lead to a more in-depth understanding, together with other complementary data about the phenomenon under study. Observational data of non-verbal behaviors (for example, how the participants were using their hands, heads, eyes, or facial expressions) expressed by the participants throughout their experiences of teaching shakuhachi Skype lessons were noted. Observational data was important because it complemented this study's interview protocol for gathering an additional source of data that the participants did not discuss with the researcher in the interviews (Patton, 1992). Verbal and non-verbal behaviors were noted during the observations. The observations were carried out after the researcher's own experiential case encounter (Scholz & Tietje, 2002, p. 54) of sharing with a beginner how to play the shakuhachi using Skype, and prior to interviewing the participants.

Phenomenological fidelity of video recordings of participants' Skype lessons

Media used to record the passage of time, for example, such as audio and video recordings, can reflect analog fidelity to how time passes within social and cultural processes. Media that support written or spoken language (text on paper or audio/video recordings) provide analog fidelity for different forms of spoken or written discourse that represent, in turn, an analog fidelity of how people think. Audio and video recordings can achieve something similar to how they see (Wagner, 2011). A researcher could take a video recording of an interview (a 'record') and convert it to an annotated written transcript (an 'artifact'). But the researcher could also effect the record-to-artifact transition by simply annotating the video recording. The first approach generates artifacts that lend themselves to text analysis tools and strategies, but forgoes nuances of the subject's gestures and voice and thereby reduces fidelity. By retaining voice and gesture, the second approach maintains greater fidelity to the source interview, but can leave the researcher with multi-media artifacts that are more complex than artifacts limited to text alone.

Wagner (2011) suggests that trade-offs such as these reflect an abiding tension within empirical research between phenomenal fidelity and data reduction. Investigators who value phenomenal fidelity would like material transformations leading through a research project to subtract or add as little as possible to salient features of source phenomena. Preserving phenomenal fidelity at all costs, however, can leave researchers with multi-dimensional records, or artifacts, and data sets that exceed the capacity of their most efficient analysis tools, quantitative tools in particular. Investigators intent on using these analysis tools must be willing to simplify and condense the complexity of research materials and live with the loss of empirical fidelity that entails. Any continuous video recording of, for example in the case of this study, a shakuhachi teacher's Skype lesson with his or her actual student, will display activities in the same sequence and duration as they occurred in the event itself. Because they are linked mechanically to the materiality, time, and space occupied by the source homology, inspection of the data set can generate more detailed information about source phenomena themselves.

The source phenomena observed in this study, that of shakuhachi teachers in their practice of teaching their students via Skype, was something that very few people, even the shakuhachi teachers themselves, had ever seen. Indeed, it had been a privilege to be able to observe this phenomenon at all.

Using a phenomenological attitude to explore the observation videos of the shakuhachi teachers' Skype lessons

Throughout this study, a reflexive stance had been adopted toward how the use of video recording in the shakuhachi teachers' Skype lessons might have been constructed or produced the data collected. Observation videos from each shakuhachi teacher were explored ideographically in relation to the phenomenological methods. The video recordings were structured in that they began as the shakuhachi teachers entered into the Skype session with their respective students and ended as they ended the lessons. The use of the Skype video session recording software meant that the shakuhachi teachers appeared oblivious to the video recording. Even with the Skype session video recording software, however, the video recordings were selective; the shakuhachi teachers could select and send the researcher any two video recordings of their Skype lessons, which they had recorded by themselves. The video data was structured by the ways in which the participating shakuhachi teachers, for example through the positioning of their web-video-cameras, or the height and angle of the web-video-cameras. This reflexive approach enabled the video data to be viewed as a representation of the shakuhachi teachers' Skype instructional environment, as video-text. These observation videos allowed for the imagining that the consciousness of the shakuhachi teacher and the consciousness of the viewer could commingle, and that in this commingling, the consciousness of the viewer could be invited to attend to the physicality of the character by entering the shakuhachi teacher's space in the video frames.

These videos open themselves to the possibility of phenomenological seeing. As inspired by Hezekiah (2010), the three stages of Husserl's phenomenological reductions were employed:

1. Phenomenological reduction – distancing and reflection.
2. Eidetic and transcendental reductions to show the effects of Merleau-Ponty's "noticing," Heidegger's manifestation of being, and the shakuhachi teachers' acquisition of knowledge about teaching through the enaction of teaching itself.

3. Utilization of strategies through which the video-recorded Skype lessons could draw us fully into immersive experiences of each individual shakuhachi teacher's lifeworld.

In keeping with Husserl's phenomenological method, the acts of consciousness of the shakuhachi teachers in the professional teaching practice of conducting lessons via Skype were reflected upon. In the findings in Chapters 4 and 5, close descriptions of what was observed in the videos will be provided. In telling, reworking and reiterating, attempts were made to stay close to the intentions of the participants – the shakuhachi teachers themselves – when they recorded these videos of their own Skype lessons. This was the method of reduction. This was intended to replicate in some measure, the phenomenological registers of experience as mediated through the observation videos.

3.7.4 *Interviews of the shakuhachi teachers*

Interviews were conducted because observing behavior or collecting artifacts alone cannot capture the essence of an experience. According to Creswell (1998), conducting interviews is a necessary technique in phenomenological studies. Therefore, the dimensions of the shakuhachi teachers' experiences were captured by recording anecdotes that illustrated their lived experiences without ignoring the researcher's own past experiences that could be brought to the research. The participants' narratives, reflections and thoughts about teaching shakuhachi Skype lessons were collected. The goal was to bring the participants' experiences to life; to uncover their life world, and to bring their experiences to life and consequently provide a richer account regarding their experiences.

Seidman's (2005) interview recommendations guided this research study. A semi-structured, open-ended interview with each of the seven shakuhachi teachers was conducted (see Appendix IV for the sample semi-structured interview questions used in this study). Even though Seidman recommends conducting three interviews with each participant, only one interview was conducted with each shakuhachi teacher because all of them were very articulate in describing their own lived experiences. Subsequently, email exchanges between the researcher and the participants were used to clarify some of the issues mentioned by the participants in the interviews. The interviews lasted approximately 90 minutes each. All interviews were conducted using Skype videoconferencing software, and each session was recorded using the software plug-in for Skype called Call Recorder for Mac OS X. Before each interview session, the researcher's computer software and hardware were checked to make sure they were working properly. Headphones equipped with a microphone were used for the Skype sessions so that feedback echo noises would be minimized. Prompting techniques were used to gather clarification, amplification, or illustration of each shakuhachi teacher's statements. This allowed for the capturing of the critical elements of the discourse, and to fully explore each shakuhachi teacher's ideas and thoughts.

3.8 Interpretative phenomenological analysis (IPA) of data

3.8.1 Overview of various research approaches in the phenomenological tradition

Finlay (2011) suggests that there are various approaches to ‘do’ phenomenology. In addition to the two broadly utilized philosophical traditions of Husserl’s (1913) descriptive phenomenology and Heidegger’s (1962) hermeneutic phenomenology, Finlay (2011, pp. 85-176) points out that there are four additional ways of doing phenomenological research which cannot be easily categorized into the descriptive-hermeneutic dichotomy: lifeworld approaches (Finlay, 2011, p. 125); interpretative phenomenological analysis (IPA) (Smith et al., 2009); first person approach (Finlay, 2011, p. 149); and reflexive-relational approaches (Finlay, 2011, p. 159).

3.8.2 Why IPA was chosen as the qualitative research approach among various phenomenological approaches

The prime reason IPA was selected, as the qualitative approach to analyze the data in this study was that it was consistent with the researcher’s epistemological position regarding his worldview.

The researcher’s ontological belief

Hatch (2002) and Guba and Lincoln (1994) argue that in constructivist science, multiple unique realities are constructed from the vantage points by the people who are experiencing them. The objects of the inquiry in this study are idiographic perspectives of the shakuhachi teachers who are offering videoconferencing lessons.

The researcher’s epistemological belief

The participating shakuhachi teachers in this study and this constructivist researcher were involved together in the process of knowledge construction. Mishler (1986) explains

that from such a research perspective, it would be impossible and undesirable for researchers to be distant and objective. Heeding Mishler's advice, the researcher too, believes that it would be through mutual engagement with the participating shakuhachi teachers that the construction of the subjective reality under investigation could be carried out. As presented in Table 1, in the researcher's worldview, the ontology is constructivism (Gray, 2009, p. 17), the epistemology is interpretivism (Gray, 2009, p. 21), and the research methodology that is consistent with the ontology and epistemology adopted for this study was phenomenology (Gray, 2009, p. 28) .

	Ontology (Nature of reality)	Epistemology (What can be known, Relationship of knower & known)	Methodology (How knowledge is gained)	Product (Forms of knowledge produced)
Constructivist paradigm	Multiple realities can be constructed	Knowledge is regarded as a human construction. Researcher and participating shakuhachi teacher co-construct understandings	Naturalistic qualitative methods, such as those in the phenomenology research methodology (for example, in-depth interviews to find out about the essence of a phenomenon)	Case studies, interpretations.

Table 1. The worldview of the researcher in this study, modified from (Hatch, 2002, p. 6)

The rationale for choosing phenomenology as the research methodology for this study has been previously presented in section 3.3 of this chapter. This study examined the phenomenon of how the shakuhachi flute teacher's flow experiences might have contributed to their practice of teaching students via Skype. Hence, phenomenology, and in particular, IPA resonates with the researcher's ontological and epistemic beliefs and so would be the most suitable qualitative research methodology to find out how the shakuhachi master teacher described and made sense of their lived experiences.

3.8.3 *Overview of IPA*

In quintessence, the analytical approach of IPA focused the researcher's attention towards the shakuhachi teachers' attempts to make sense of their idiographic experiences. IPA is committed to understanding each shakuhachi teacher's idiographic perspective in his or her unique particular contexts. In more advanced levels of IPA, however, the processes would also move from particular descriptions to shared interpretations (Smith et al., 2009) .

Presented in the following subsections are the analytical 'steps' for using IPA to analyze qualitative data of the shakuhachi teachers' lived experiences. The following analytical steps were iteratively maneuvered through back and forth to gain better understandings of the participants' lived experiences.

Step 1: Reading and re-reading, watching and re-watching

Step 1 was conducted to ensure that the participant becomes the focus of analysis by immersing in the original data, which at this particular stage involved reading and re-reading the first written transcripts from interviews and watching and re-watching the video recorded interviews of the shakuhachi teachers, as well as the videos of the shakuhachi teachers' Skype lessons with their own students. It was useful to listen to the audio of the interview and the recorded videos of the participant's Skype lessons while the transcripts were read. Repeated engagements with the data by reading the transcripts or watching the video recorded interviews or the video recordings of the shakuhachi teacher's Skype lessons, also helped the researcher to enter the participant's world.

Step 2: Inceptive noting

At this inceptive level of IPA, things of interest were noted in the interviews and the video recordings of the shakuhachi teacher's Skype lessons to familiarize with the phenomenon of concern. Smith, et al. (2009) offer that inceptive noting is akin to exploratory textual analysis. There are no rules about what to comment on, and no requirement to construct meaning units from the text. The centrality of these inceptive notes is to facilitate a phenomenological focus that may come close to the shakuhachi teachers' lived experiences. The participant's use of language, how they think about certain concerns in context of their

lived experiences or even abstract concepts may help to make sense of the motifs of meanings in the participant's account.

Each line of the transcript was engaged with, and attempted to clarify what the word, phrase or sentence might have meant to the participating shakuhachi teacher, especially because some of the participating shakuhachi teachers' native languages were not English, even though all of them had spoken in English in the interviews. In doing so, this study had followed what Smith, et al. (2009) advocate using: four kinds of exploratory commenting techniques, which are (1) descriptive, (2) linguistic, (3) conceptual, and (4) deconstructive.

Descriptive commenting was used to highlight the characteristics of the shakuhachi teachers' lived experiences; thinking about each shakuhachi teacher's experiences in terms of his or her relationship with the important things in his or her world, for example, the shakuhachi or Japanese culture.

Linguistic commenting was used as an exploratory technique to note the way the participant presented content and meanings. For example, this researcher attended to each shakuhachi teacher's use of words, pauses, laughter, repetition, and tone of voice used by them in the video recordings of their Skype lessons. In the context of this study, if the participating shakuhachi teacher used metaphors while being interviewed, for example, it could present opportunities for analysis too, because it could be used as a linguistic device to link, for example, a descriptive note such as 'shakuhachi' to conceptual notes, for example, 'dharma bamboo' versus 'just a piece of bamboo.'

Conceptual commenting was used in a more interpretative way to engage with the transcript data at a more conceptual level. This researcher's own experiential case encounter of the virtual Skype instructional space (as mentioned earlier in section 3.7.2) was drawn upon, in order to inquire into the meaning and processes that might be experienced by the participants (for example in this study, in the experience of the component characteristics of Flow experiences in teaching shakuhachi via Skype). If what the participating shakuhachi teacher had described was beyond the experience of the researcher (for example, the Zen notion of 'emptying out' during teaching the shakuhachi via Skype), it might inform about the magnitude of such an experience for the participant. In this way, conceptual annotation was about opening up of a range of provisional meanings; not about finding answers or pinning down understandings.

Deconstruction was used as a de-contextualization technique to bring the shakuhachi teachers' lived experiences into detailed focus. For example, to gain a fresh perspective of the interviews, the sentences were read one at a time backwards, to get a feel for the words or phrases used by the shakuhachi teachers. Further, the videos of the participant's Skype lessons were watched in reverse mode (videos can be played in reverse mode in the software Final Cut Pro on the researcher's Macintosh computer), and also in slow motion (a slower playback speed was utilized in the software video player called VLC). Ever vigilant, Smith et al. (2009, p. 90) remind the IPA researcher to be mindful of the importance to remember that the analysis is about the participant, not oneself: "One is using oneself to help make sense of the participant, not the other way around."

Step 3: Developing emergent themes in a single case

Steps 1 and 2 were used to generate emergent themes in a single case for a shakuhachi teacher. As an IPA researcher, the focus was on capturing what was essential in the text. Nevertheless, in this stage of IPA, the hermeneutic circle (Llewelyn, 1985) was inadvertently brought into action; the original whole of the data for one shakuhachi teacher was broken down into parts, but these parts will be re-integrated together again, eventually synthesized as a new whole.

Step 4: Searching for connections across emergent themes in a single case

At this particular stage of IPA, a set of emergent themes had been tentatively established for one particular shakuhachi teacher, insofar as they had been ordered chronologically in the sequence that they emerged.

Step 5: Moving to the subsequent case

Moving to the next shakuhachi teacher's account of his or her lived experiences, the steps 1 to 4 outlined earlier were repeated. Each shakuhachi teacher's case was treated on its own terms to respect its individuality. In order to adhere to the idiographic commitment of IPA, the ideas that had emerged from the analysis of the previous case were held in abeyance while working on the current case. This allowed new themes to emerge with each subsequent shakuhachi teacher's case.

Step 6: Looking for motifs across cases

Motifs across cases were noted to uplift the analysis to a more theoretical level. For example, some motifs pointed to the ways in which the shakuhachi teachers might have shared commonalities in their flow experiences (see the discussions in Chapters 6 and 7).

3.9 Enhancing this study's quality

A pluralistic approach espoused by Yardley (2008) for IPA had been utilized in this qualitative phenomenological research. The four principles proposed by Yardley (2008) for assessing the quality of qualitative research are: (1) sensitivity to context, (2) commitment to rigor, (3) transparency and coherence, and (4) impact and importance.

Sensitivity to context

Sensitivity was applied to the situational context of the shakuhachi teachers who participated in this study. For example, sensitivity was applied to the social-cultural milieu in which this study was situated. Each shakuhachi teacher was addressed, regardless of their nationality, using formal respectful language according to Japanese social norms. The extant literature and books written about the shakuhachi were read, especially if they had been written by the participating shakuhachi teachers. For example, the researcher showed respect to each of the shakuhachi teachers at all times by referring to them as *Sensei*, and never addressing them by their first names. The researcher did not interrupt them when they were talking during interviews; only acknowledging what they said by a gentle nod of the head.

Commitment and rigor

Commitment was shown in the thoughtfulness in which each participating shakuhachi teacher had been attended to during data collection. Utmost care was also applied in the way in which the analyses were carried out.

Rigor in this study was strived for, for example, in terms of justifying the appropriateness of the number of participants to the research question (see section 3.4 for justification of the sample size of seven shakuhachi teachers in this study), the quality of the questions used in the interviews, and the completeness of the analyses.

Transparency and coherence

Transparency was demonstrated by clearly documenting the stages in the research process. For example, the progress of each stage in this study was reported on a fortnightly basis to the dissertation supervisor.

Impact and importance

Smith, et al. (2009) and Yardley (2008) assert that no matter how well a study was carried out, a surest test of its validity lies in whether it could inform about something which could be useful or important to the reader.

3.10 Ethical practice

The ethical guidelines in this study were adhered to, which included but were not limited to the following:

Ethical issues in research interviewing

There was no sharing of any knowledge or experience with the participating shakuhachi teachers, or any attempts to steer them toward more positive appraisals of any problems that they might have encountered during their teaching practice via Skype.

Ethical issues concerning cultural sensitivity

Sensitivity and deep respect towards the shakuhachi teachers were exercised throughout the research. The identities of the shakuhachi master teachers were anonymous in this final report.

3.11 Summary of Chapter 3

This chapter has provided a detailed description of the components of this study's research design. An account of the use of the qualitative research paradigm, and why a qualitative design is appropriate, has been presented. The unit of analysis (the shakuhachi teacher) was described and the rationale for choosing the participants was provided. In addition, descriptions were provided about how the data was collected. Information was provided about the participants and how the data was analyzed. Finally, issues of quality and ethical considerations were discussed. In Chapters 4 and 5, the findings of this study will be presented.

CHAPTER 4: FINDINGS PART 1 – GRAVITAS OF TEACHING SHAKUHACHI VIA SKYPE

4.1 Introduction

The findings of this study will be presented in two chapters. ‘Findings Part 1: Gravitas of teaching shakuhachi via Skype’ will be presented here in Chapter 4. Subsequently, ‘Findings Part 2: Effortlessness in teaching shakuhachi via Skype’ will be presented in Chapter 5.

The explicit aim in this study was to open a space to appreciate more about what it meant for shakuhachi teachers to be engaged in the practice of teaching via Skype. The teachers’ experiences of shakuhachi teaching via Skype revealed the inadequacy of many of the commonsense beliefs about cognition that continue to underpin much of educational practice. Rather than just as a record of the idiosyncratic experiences and interpretations of the shakuhachi teachers’ lived experiences, this study is an opportunity to examine the complex ways in which acts of collective cognition emerged from the shakuhachi teachers’ past experiences and interplayed with their practice of teaching shakuhachi via Skype.

This insight was made evident in the readings and re-readings of the interview transcripts, watching and re-watching of the observation video recordings of the shakuhachi teachers’ actual Skype lessons with their actual students, and the reading, re-readings, watching, and re-watching of the video recordings of the researcher’s own experiential case encounter of the virtual Skype instructional space. There it became clear that the individual shakuhachi teacher’s experiences of teaching via Skype were entangled with their previous teaching experiences in different settings, such as, for example, in one-to-one face-to-face studio teaching sessions, or in teaching of a group of students. Collected within the responses, then, were not only the descriptions of their lived experiences of shakuhachi teaching, but also traces of co-evolving identities and representations of complex, co-emergent patterns of thinking and responding.

This chapter presents the results of this research project. It begins with an introduction of the participants in section 4.2, which offers the reader the opportunity to contextualize the understanding of the themes inducted through the analytical process. The participants’

histories of teaching their students via Skype, descriptions of their self-perceptions as a shakuhachi teacher, and their experiences of teaching their students via Skype are presented.

Subsequently, the findings from interviewing the participants will be presented. In the interviews, the shakuhachi teachers' commentaries were listened to on how they taught, might teach, and should teach. Embedded in such articulations were profound understandings of not just shakuhachi playing techniques, but the manner in which concepts of shakuhachi techniques were developed, so they could be taught and learned by someone else. In other words, the shakuhachi teachers' knowledge of established concepts of shakuhachi playing techniques and their knowledge of how those concepts were established were inextricably intertwined. The shakuhachi teachers did not just have a mastery of content of the shakuhachi honkyoku repertoire; they also seemed to deeply understand the development of that knowledge on both individual and collective levels – a truly complex phenomenon.

The Interpretative Phenomenological Analysis (IPA) method (Smith, Flowers & Larkin, 2009) for data analysis as outlined in Chapter 3 Methodology was used to guide the analysis of the findings presented in this chapter. In the ensuing discussions in Chapters 6 and 7, the findings and analysis presented in the subsequent sections in this chapter will be used to explore the phenomenon under review – flow – as it emerged in the data presented. The description and interpretation of flow allows one to discover, determine and articulate meaning, which informs our understanding of the phenomenon.

Following phenomenological researcher Husserl's (1913) suggestion to suspend one's beliefs or knowledge about scientific theories, in this chapter, this researcher also attempted to 'bridle' himself and to 'hold in abeyance' and 'put aside' any notions about Flow Theory, in order to concentrate on the lived experiences of the participants' world. The scholastic lens of Flow Theory was only utilized in the discussions in Chapters 6 and 7 to analyze the data.

4.2 Overview

An overview of the participants, their recollection of them teaching their very first lessons via Skype, and an overview of a typical lesson via Skype will be presented in this section.

4.2.1 Overview of participants

Even though there is only one female shakuhachi teacher amongst the seven participants in this study, in the endeavor to adhere to research ethical guidelines and protect her identity, and in the light of the fact that there is no gender-neutral grammatical term in English that could be used when referring to a person, instead of using *he or she* or *he/she*, all of the shakuhachi teachers were also addressed as *she* or *her*. This is not a gender-specific critical research study and hence no comparisons would be made between the teaching practice of male and female shakuhachi teachers.

This was one way that the phenomenological attitude was applied (as mentioned in Chapter 3), in order to bracket or rein back or bridle any presuppositions about the gender of shakuhachi teachers and their practices of teaching their students via Skype. Doing this allowed for looking at all the shakuhachi teachers' teaching experiences via Skype with freshness. Although the seven participating shakuhachi teachers were located in Australia, Europe, North America, and Japan, in order to protect their identities of the participants, there will be no mention of the specific locations. In trying to espouse a phenomenological attitude in this study, there will not be a comparison study of shakuhachi teachers located in the West vis-à-vis those in the East. Some of the participating shakuhachi teachers who were originally from Asian countries had since relocated to Western countries in North America or Europe, and vice versa, so there was no basis for comparison at all. Further, in this study there will also be no comparison between the so-called normative pedagogy of teaching shakuhachi via Skype vis-à-vis the so-called descriptive forms of what the participants practiced in their actual teaching via Skype.

All the teachers in this study have taught shakuhachi face to face for a number of years. Most have been teaching shakuhachi via Skype for several years. Their experience is summarized in the following table:

Teacher	Years teaching	Years teaching via Skype
A	20	6
B	17	6
C	12	7
D	5	4
E	32	2
F	12	5
G	10	1

Table 2. Experience of participant Shakuhachi teachers

4.2.2 Shakuhachi Teachers recalling their first experiences of teaching via Skype

Shakuhachi Teacher A is a very active, internationally renowned touring musician who has taught face-to-face for about two decades. She has been teaching students from around the world about six years ago. She recalled her first experience of teaching via Skype:

It was very exciting thing for me, because I can talk to someone who is very far from me. The first student was [nationality of a country]. He was in [name of location], the northern island in [name of country], so it's very far, but we can talk, we can see freely, so it was very nice. So, I remembered I was very excited to use that new system.

Teacher B has similar years of teaching students face-to-face and via Skype. She explained that a friend suggested that she teach via Skype as it might be easier, given her busy touring schedule. Teacher B recalled her first experiences:

I remember being excited, of course, and I was using a laptop with some little speakers, and we did go through experimenting. I think in the early days I had a headset with a mic, just like you are using now for a while. I then got an external microphone, and then I got a higher speed cable [modem subscription] as soon as it was available. I can't remember. I remember being excited. That was the main thing, realizing that this could actually work.

By her own estimation, Teacher B taught about 25 Skype lessons per week, which amounted to about 100 to 150 Skype lessons per month (where there are 4 weeks in some months and 5 weeks in some months). At the time of this research she has about fifty students taking Skype lessons who have a lesson a fortnight. She described, "My lessons are usually 75 minutes, and if we need longer, you know, we'd do it, but if I do 5 lessons a day on the average, that's pretty normal. So, it's somewhere between 100 and 150 lessons a month."

Teacher C has a similar profile of teaching face-to-face and via Skype. Just as Teacher B, teaching by Skype was suggested to Teacher C by a friend:

back when ... no one was teaching on Skype ... one of my friends said, “You know, I heard about a piano teacher doing online lessons, through Skype, or it was some other version of internet thing.” I’m like, “Wow! I could... I’d love to do that.” So I looked around and then I found... there was Skype and then there was a [brand of computer] thing... Internet AIM thing, like AOL something like that. And so, it turned out that Skype was the best platform for me to use, and I started using it. At one point, I was doing both... I was doing Skype plus the [brand of computer] instant messaging, and Skype was the best one, so I kept on doing that. And it works, so... yeah.

Teacher C described her first Skype lesson:

So weird. Very strange, because, you know, I came from the traditional face-to-face, you know, as all traditional things are. This one, you know, you couldn’t play together, which you have to. When you’re in a lesson, you always play together, so you can’t play together. You can’t make instant corrections. You can’t play the student’s flute. So those were the barriers that I had to work against. So, but that’s the next best thing. It’s the fastest next best thing... especially [for] people who are far [apart], distance-wise. You get around that. [For] professional shakuhachi player, you know your instrument in and out, you know the music, so through that knowledge, it’s not so hard to make the correct proper adjustments. Just listening through Skype, you know, it’s not a hundred percent, but you get the idea, the basic idea. Usually, my adjustments are pretty correct. Yeah.

Teacher D is less experienced in both modes of teaching and has taught via Skype for about 4 years. Teacher D was aware of other teachers who used Skype and she explained:

I began to get contacts from students who asked me to teach on Skype. I did not find Skype students. They found me. [chuckles] And when I

began, I realized that it can work... as well as face-to-face lessons if it's constructed in the right way

Teacher E is by far the most experienced, having taught students in face-to-face lessons for about 32 years. She had been teaching students via Skype lessons for about two years. She too was aware of other teachers using the medium and decided to use it to teach a student in a distant country.

Teacher F has taught students in face-to-face lessons for about twelve years. She has used Skype for about five to solve logistical problems when Teacher F was in a different location to her students. She explained:

I started living back in [name of country], where I'm from, instead of in [name of country], [name of city]. I was there very often because I was still doing my PhD. But it meant that my students couldn't have lessons once a week any longer. So there were a couple of students who decided they wanted to have Skype lessons while I was in [name of country] and face-to-face lessons while I was in [name of city] ... I started in 2008, but it might have taken me as far as 2010 to start offering it in public. It was more something that I did with my students that usually I would teach face-to-face, but since I started being more in [name of country], then we did it in between.

Teacher G is a shakuhachi player who actively tours around the world to perform at concerts. She had been teaching students in face-to-face lessons for about ten years but only taught via Skype for one. Being less experienced in this medium she described some ambivalence:

I felt, Skype lesson is, a little bit, difficult, but there are many conveniences. I thought it is useful for lessons, with points [inaudible], it is so good. But there are some problems. But in the future, we can make it better.

4.2.3 Overview of a typical shakuhachi teaching session via Skype

At the beginning of a typical lesson via Skype, the shakuhachi teachers made sure that their respective students knew which piece they would be working on. In these freeze frames of video recordings of actual shakuhachi lessons via Skype (see Figure 2 and Figure 3), these two shakuhachi teachers were observed to be holding up the score sheet of the piece that they were using to teach their students, presumably because the teacher simply wanted to make sure the student was also using the correct score sheet. This was a little extra, albeit sufficiently important step that these two shakuhachi teachers were observed to have carried out at the beginning of their lessons via Skype. It showed that they were aware of and cared about the little details, so that the rest of the shakuhachi lesson via Skype could proceed successfully.

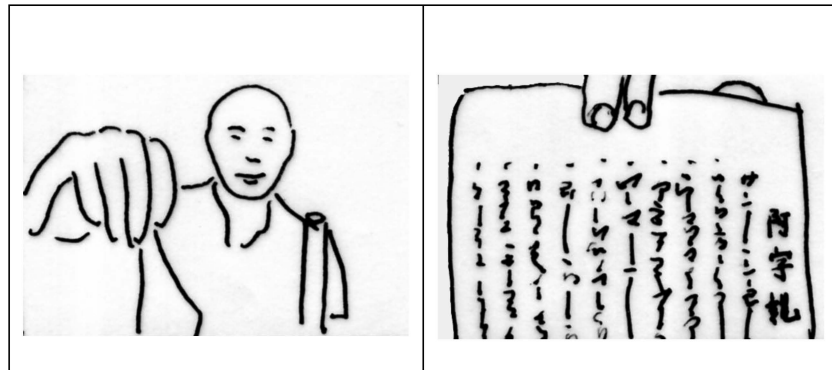


Figure 2. Line drawings traced from freeze frames of video recording of actual Skype lesson in which Shakuhachi Teacher E held up the musical score sheet to the webcam.

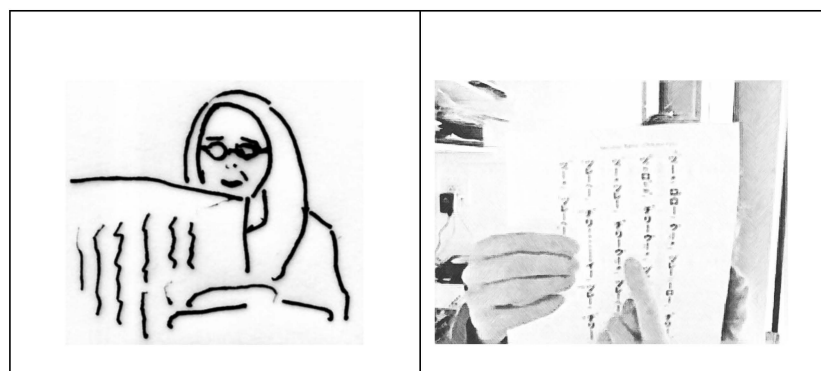


Figure 3. Line drawings traced from freeze frames of video recording of actual Skype lesson in which Shakuhachi Teacher D held up the musical score sheet to the webcam.

What was most impressive was the seriousness, which the shakuhachi teachers demanded of from their students. As Shakuhachi Teacher D aptly said in the following quote, “There is no casual shakuhachi.”

Well, the basic situating elements are physical, and paying attention to their breaths. Those things, once you get those things in place, then they are mostly well situated. And then the final part of the situating is to get them to begin to listen really carefully. So I always say to my students, there is no casual shakuhachi. [participant leans back and gestures with her fingers pretending to play a shakuhachi while humming a happy merry tune] Shakuhachi is not like that. If you’re learning shakuhachi just like learning any instrument. You need to gather a lot of forces together to make it work. You need to become very focused, and very quiet, and very careful. Very mindful. If you’re not all of those things, then you cannot learn efficiently. And this goes for playing as well. If you’re playing on stage, for instance, all musicians have to do the same. They bring in all of these things, all of who they are. Their past, their present, and their skill levels, and their physical situation, and their subtlety of mind, and their relaxation. All of these things have to come together. So I’m always careful to make it clear to students that when they are learning to play shakuhachi, it is a very careful process. It’s never haphazard or careless, or you know... in America, for instance, there is a strong element of shakuhachi players who do not want to study. And they have this very romantic notion that they can just play their own sound, you know, “oh I just want to do what I want to do.” That’s what I call casual shakuhachi. There’s no way that they can learn the instrument with any depth. There’s no depth at all. And that is not what a path of shakuhachi is about. It’s a Zen art. Like all the Japanese Zen arts, it’s very intense. [chuckles] If you learn tea ceremony, or gyudo [Japanese: archery], or shodo [Japanese: ink brush calligraphy], or whatever you learn, as a traditional art in Japan, there’s a huge amount of training and care. That is the way of the Zen art, all through Japanese history. (Interview D, #109)

The lesson via Skype was akin to the shakuhachi teacher's 'instrument.' And like the shakuhachi teacher's instrument, it was the medium through which music teaching flowed. Just as musicians constantly developed and refined their musical instrument techniques, so too did the shakuhachi teachers in their teaching. It had been said that teaching a lesson was like a performance (Harris, 2013, p. 37). Throughout the many lessons that the shakuhachi teachers have taught via Skype, they had continually aspired to give better and better lessons so that each one left both their students and the teachers themselves invigorated and fulfilled.

Most of the time during the shakuhachi lessons, the shakuhachi teachers would lead the student and concentrate solely on very precise technical issues as they went through each passage of a honkyoku tune (see Figure 4). However, each passage might be full of instructions that were highly structured which might require lesson planning in advance.

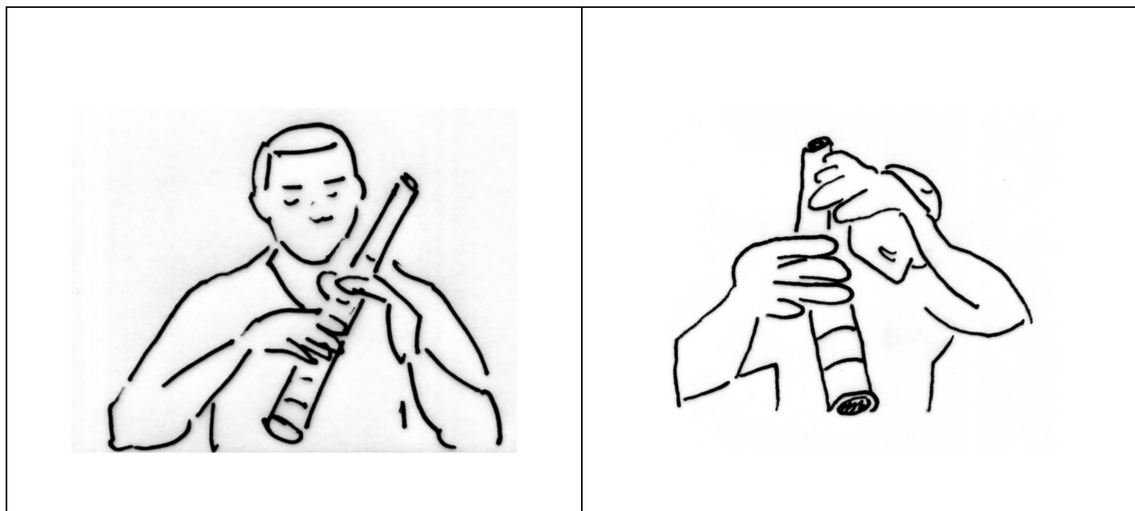


Figure 4. Line drawings traced from freeze frames of video recording of actual lesson via Skype in which Shakuhachi Teacher E demonstrated to the student step-by-step via the webcam in Skype how to position the fingers correctly on the shakuhachi holes so that the student could match the teacher's actions.

Lesson plan

The shakuhachi teachers did not have formally documented lesson plans per se. They do, however, have informal lesson plans that were particularly detailed but not overly prescriptive. These were flexible and easily adaptable to the ever-changing needs and responses of their students.

Warm-ups

Typically, a shakuhachi lesson via Skype would start with warming up by blowing RO (a particular note on the shakuhachi flute played with all the 5 holes completely closed with the fingers) for about five minutes. The warm up was purposeful, not just a time filler. It could serve to remove any excitement in the teacher who was very eager to teach, and in the student, who might be feeling nervous to play in front of a famous virtuoso shakuhachi teacher. It was also an activity that the students could achieve with reasonable ease. Subsequently, typically the shakuhachi teacher would lead the student to explore the piece which would be focused on in the lesson, developing specific skills and imparting appropriate knowledge, sometimes with, sometimes without the notation.

The recapitulation

Throughout various points in the Skype lessons and also at the end of the lesson via Skype, typically the shakuhachi teachers would ensure that what they had been teaching had been understood through gentle questioning. They also made sure that their students knew what they had to do in their home practice.

Simultaneous teaching and learning

Many of the shakuhachi teachers in this study were getting their feedback about their teaching actions proactively rather than reactively. The typical lesson tended to go like this: the student would play the shakuhachi musical piece, slip up, make mistakes, and the music teacher would react and rectify the student. In the Skype lessons the agenda was set by the shakuhachi teachers, creating a series of appropriate and achievable musical activities to proactively get feedback that could contribute to producing independent and positive-thinking learners. According to Shakuhachi Teacher D, she wanted to produce students who could independently practice at home as if she was there assessing their performance.

As the lesson progressed, the shakuhachi teacher might get slightly worn out, which might also slowly wear out the student who might continue to make errors. This might drain the shakuhachi teacher's energy and make the teacher lose his or her initial enthusiasm, which was really apparent at the beginning of the lesson via Skype.

The shakuhachi teachers seemed to innately know all the parts of the shakuhachi fingering and blowing techniques. As one would expect of an expert teacher, they could move the lesson forward with ease, connecting those musical concepts from one concept to another seamlessly, making them easily comprehensible to the student, creating an organic kind of virtual space of the Skype sessions where the shakuhachi teachers could encourage their students to strive towards the learning goals. The shakuhachi teacher praised the students when they could make learning connections on their own, and helped them when they had trouble making learning connections. The shakuhachi teachers spent considerable time explaining to their students about how to link new ideas with the ideas that are already in their students' minds. Sometimes they were explicit about the process and assisted students to see the connections. At other times, they would encourage the students to discover the key connections on their own. For example, during the teaching of a shakuhachi lesson via Skype, each time the teacher would encounter the need to teach the ideas related to shakuhachi musical objects. A shakuhachi musical object, for example, could be the rhythmic breathing patterns, fingerings on the holes of the shakuhachi, or the embouchure). Whilst leading the student to explore a number of those constituents, the teachers seemed to be able to intuitively identify the relevant constituents deep within each shakuhachi musical object (for example, the teacher's own planned curriculum structures in teaching shakuhachi, the collectivity of the teachers' past experiences in teaching shakuhachi via Skype, and the teacher's subjective understanding in teaching shakuhachi via Skype). Finally, they were reintegrated into the shakuhachi tune when the teacher had deemed that there was sufficient student understanding.

As the shakuhachi lessons progressed via Skype, the shakuhachi teachers were observed in the video recordings to be teaching the students the right "things" at the right time which could possibly have a very valuable effect on effective teaching. Some exemplars include:

A beginner student was playing a shakuhachi tune slightly off the correct pitches. Shakuhachi Teacher D spent a moment and considered how to help the student to correct the problem. The teacher utilized that right moment to help the student to connect to the Teaching Ideation (see Figure 15 for elaborations) of playing at the correct pitch at each musical note by asking the student to sing each note of the shakuhachi tune before subsequently attempting to play the tune on the shakuhachi again. This allowed the teacher to lead the student to finally replay the shakuhachi tune, which the teacher deemed to exude much more security and awareness.

The shakuhachi teachers also developed a feel for the appropriate number of Teaching Ideations (see Figure 15) to share with the student in the course of a lesson. For some shakuhachi teachers, it may be many, for others sometimes few. This seemed to depend on the context of the shakuhachi tune as well as the ease (or otherwise) with which the students could comprehend what the teacher was trying to teach them. Just as the virtuoso shakuhachi player would be constantly striving to make each performance special and meaningful, each shakuhachi teacher was similarly trying to make each lesson effective, special, pleasurable, fulfilling and motivating, both for themselves and for the student. In almost all of the video recordings of the shakuhachi teachers' Skype lessons, it was observed that the shakuhachi teachers had ended their lessons positive, energized and smiling. Their teaching had been impressive and powerful. In the video recordings that showed the shakuhachi teachers teaching their students, it was observed that the teachers could express their ideas with clarity and authority. They could speak so their students would listen. They exhibited confidence, authority and eloquence. Instead of focusing on the connection with the co-present other via attachment to technology, the shakuhachi teachers focused on the repeated practice of teaching via Skype, and that may have enabled an almost habitual automatic uncoupling from the external environment.

In the researcher's own experiential case counter, the space afforded by videoconferences seemed to be significant in creating a sense of togetherness or co-presence so as to allow the interpersonal communication cues to work better; in other words, the aim of the space is to make the setting closer to a face-to-face interaction. In the recordings of videoconferences, it was observed that when the shakuhachi

teachers were simply talking to their students (not when they were playing or listening to students play the shakuhachi), they seemed to be looking for movements in the students' faces and monitoring how their students responded to them. Their gaze, gestures, facial expressions, and postures indicated that they seemed to be fully engaged in their interaction with their co-present others when there was no lag in the videoconferencing sessions. However, during the unforeseen intermittent moments when there were lags in the videoconference sessions, the absence of facial or bodily cues from their co-present others might have momentarily made them enact the role of a bricoleur to piece together any communication cues from the students in order to make sense of what the students were trying to communicate to them. The following quote from Shakuhachi Teacher C exemplified this:

Every teacher is different. Every teaching style is different. Every teacher who taught me with has different style of teaching. I'm the same way. I have my own way of doing it. So, in a sense, everybody is creating their own style, essentially. Everybody has their own way. This is my structure for each lesson: I start with a silent meditation, not more than 5 minutes. We sit and we listen to the environment, listen to my body, listen to our minds, getting relaxed, and just calm ourselves. And then we start blowing... once the student is already studying with me, they start with a RO, the bass RO with all holes closed, and then from there, they follow me... they change... they follow my changes through different technical exercises, like practicing Muraiki [a technique of blowing a very raw and powerful dissonant sound on the shakuhachi] or practicing Koro-koro [a technique for making crane bird-like sounds on the shakuhachi], or practicing different fingering technique, you know, or something... tamane [another technique for blowing on shakuachi], or something like that. They follow, and it changes all the time, but these techniques, I'm always... using as a starting point of our lesson. And then from that, then we start... then we go into the honkyoku, or the piece that they're working on. From there, honkyoku takes up the whole thing. And then it's just correcting... me listening to the student, correcting, I play again, and then they play, and if they're learning a new piece, we'd just go line by line. They repeat after me. Play and repeat. Play and repeat. And at the end of the lesson, the student plays the piece once through. Totally. And then I make little

corrections. And then, end. Hour over. That's it. That's all there is. And yeah, there's lots that goes in that hour. (Interview C, #61)

The section on *Construction of education space for Skype lesson* in Chapter 5 will be presenting more details about how the shakuhachi teachers adapt their teaching style to fit the needs of individual students and educe their learning potential.

4.3 Cross case analysis of the shakuhachi teachers' lived experiences of teaching students via Skype

Following the presentation of background information about the participants in the study, and how they started teaching their students via Skype, the findings will be now presented, illustrated by a diagram (see Figure 5) to outline the superordinate and subthemes. In this section, a cross-case analysis of the seven participants' lived experiences is presented as an analytical tool to show how some themes can be seen to interrelate, repeat, and refer back to each other: a process of induction was carried out to generate these themes.

Transcripts were revisited continually during the process of analysis. This enabled the researcher to immerse in the participants' accounts and encouraged reflection and the unpacking of subtlety, intricacy and nuance within the data. The uniqueness of each case was respected together with the emergent themes showing patterns and connections that could be explored across cases. These connections were conceptualized and the data was organized and represented in maps (see Figure 5). The repetition of emergent themes across transcripts and their recurrent status determined which superordinate themes and related sub-themes, were to be represented in this particular analysis. What has emerged as the outcome of the analytical process can be described as multi-dimensional and reflective of the double hermeneutic circle in IPA. To enhance accuracy, trustworthiness and persuasiveness, extracts from interviews are provided within each section. In the following section, a brief introduction to each superordinate theme and sub-themes will be presented to identify the researcher's position and process of interpretation.

4.3.1 Phenomenon: Lived experiences of shakuhachi teaching via Skype

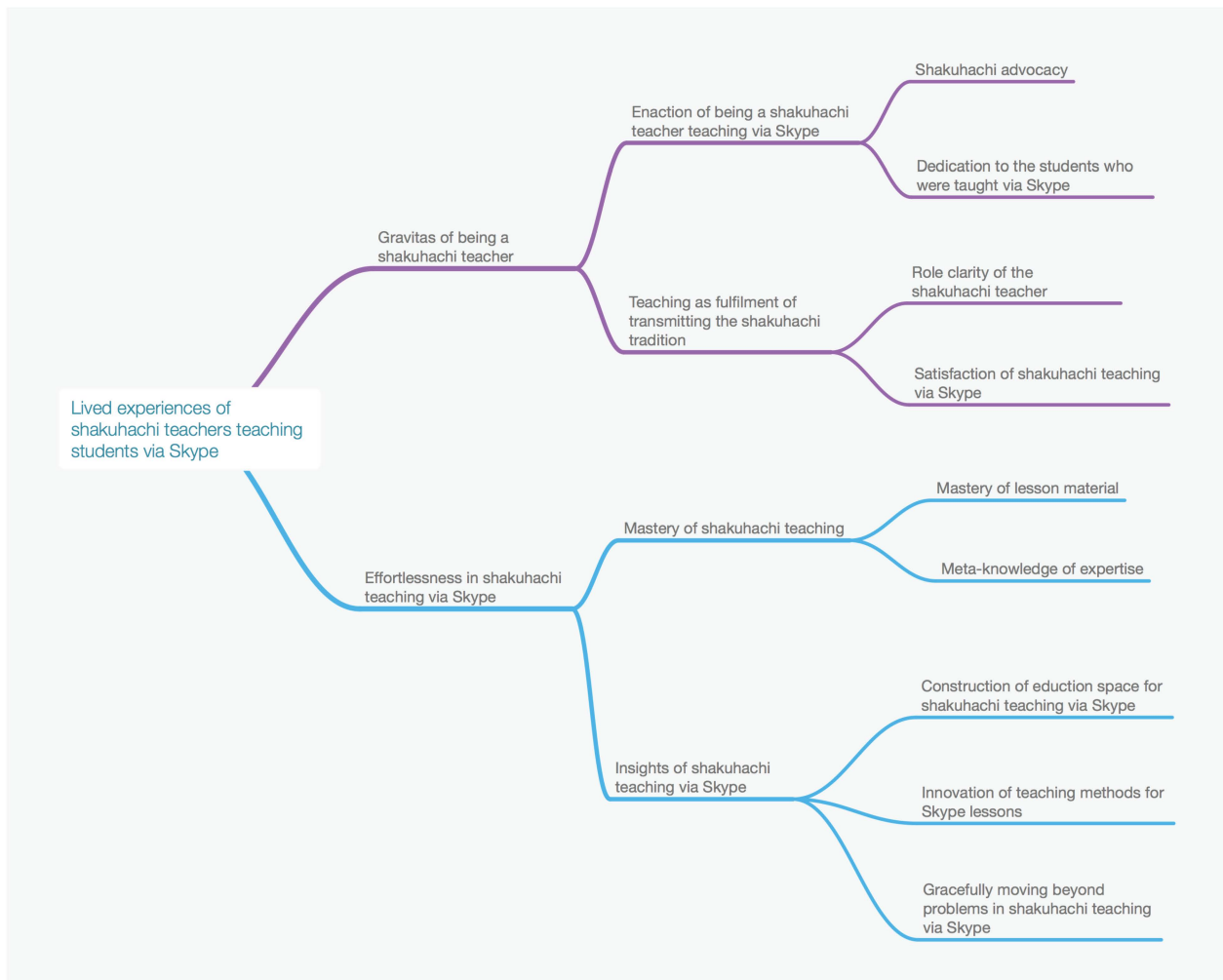


Figure 5. Phase 1 of IPA - Emergence of superordinate themes and sub-themes

For each emergent theme, it was difficult to generalize down to one exemplar representative of all participants, thus several had been provided as exemplars, where appropriate. IPA often lends itself to creative abstraction of themes. Upon review of the emerging themes, more encompassing super-ordinate themes were found, as expressed in Figure 5. The following superordinate themes identified from IPA of the findings were identified: (1) *gravitas of teaching (which is presented here in Findings Part 1: Gravitas in Chapter 5)*, and (2) *effortlessness in teaching (which will be presented in Findings Part 2: Effortlessness in Chapter 6)*. Both gravitas and effortlessness underpinned the lived experiences of the shakuhachi teachers.

An analysis and interpretation of each theme and the related sub-themes is presented. For each theme detailed descriptions of participants' accounts, which best illustrate the nuances and themes are provided. This section presents extracts from the participants' transcripts that emerged to highlight and express their experience of teaching their students via Skype. The gravitas of the shakuhachi teachers ballasted their ability to teach effortlessly via Skype, despite the challenges encountered.

Note that emerging themes (such as “dedication to students who were taught via Skype” and “satisfaction of shakuhachi teaching via Skype”) could easily fit into more than one super-ordinate theme. The emerging themes of “gracefully moving beyond problems” and “mastery of lesson material” could also fit equally well within “gravitas of being a shakuhachi teacher” as they do within “effortlessness in shakuhachi teaching via Skype.”

Both the super-ordinate themes of “gravitas of being a shakuhachi teacher” and “effortlessness in shakuhachi teaching via Skype” represented the phenomenon of the participants' lived experiences of shakuhachi teaching via Skype. All the participants expressed the importance of the need to transmit the shakuhachi tradition through teaching. It was not just an amateurish hobby for these teachers to teach students how to play the shakuhachi via Skype. They were all professional shakuhachi teachers whose main occupation was shakuhachi performance and teaching. All seven shakuhachi teachers exuded a sense of gravitas in how they presented themselves as teachers to the students. They had already become expert shakuhachi teachers.

The weight of gravitas is paradoxical. The shakuhachi teachers seemed to exude gravitas even when they were relaxed. Observations of the video recordings provided by the shakuhachi teachers showed that it had seemed almost effortlessness for the shakuhachi teachers to teach their students how to play the shakuhachi via Skype. They could teach via Skype with lightness and ease; they enjoyed and trusted themselves. In sharp contrast, in the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, this researcher did not feel effortless or feel that any gravitas had been exuded. In contrast, the shakuhachi teachers could teach via Skype with relative ease, probably because they were already very experienced.

4.4 Superordinate Theme: Gravitas of being a shakuhachi teacher

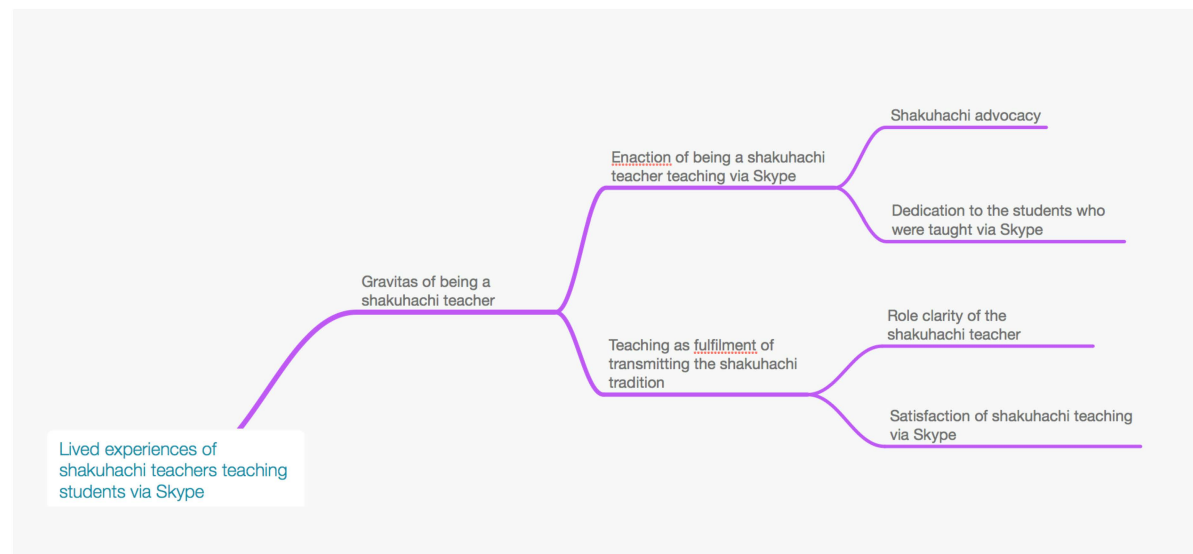


Figure 6. Superordinate Theme: Gravitas of being a shakuhachi teacher

SUPERORDINATE THEME	CLUSTERED SUB-THEMES
Superordinate Theme 1: Gravitas of being a shakuhachi teacher	Enaction of being a shakuhachi teacher who teaches students via Skype
	Teaching via Skype as fulfilment of transmitting the shakuhachi tradition

Table 3. Superordinate Emergent Theme 1 – Gravitas of being a shakuhachi teacher who was teaching students via Skype and its clustered sub-themes

Immersed in the data it became apparent to this researcher that the participants identified a number of characteristics that they felt had influenced the meaning of their experiences of teaching their students via Skype.

The superordinate theme of the gravitas of teaching shakuhachi to students via Skype will be explored through the sub-themes: enaction of being a shakuhachi

teacher who teaches students via Skype, and teaching via Skype as fulfillment of transmitting the shakuhachi tradition. These experiences were categorized under the superordinate theme of gravitas of teaching since they all pertained to their attitude of the fierce commitment to profess shakuhachi as the nexus of their profession of choice, and what it meant to them to be a shakuhachi teacher. Gravitas is a Roman word that translates variously as dignity, impressiveness, seriousness, influence, weight and presence. In ancient Rome, gravitas was one of the virtues of a good person, along with kindness, hard work, self-worth, and crucially, a sense of humor. (Goyder, 2014, p. 2)

The shakuhachi teachers had gravitas when they were speaking. They were temperate in manner and in speech. They emanated sincerity and dignity. They carried themselves with authority. They spoke with gravitas and confidence and could seemingly influence their co-present other during Skype lessons.

According to Goyder (2014, p. 3), gravitas requires the balance of forces. For example, the weight of a person's seriousness must always be balanced with the ability to lighten up. Too down and a person becomes all seriousness, and there is no spark, no fun, no joy. Too up and a person becomes light as air, insubstantial and no one listens, because the person is not taken seriously. In transmitting the shakuhachi tradition via Skype, the teachers projected their knowledge, purpose and passion. Goyder (2014, p. 12) asserts that, "where your knowledge, purpose and passion meet is" a person's "gravitas." In the ensuing sections of the clustered sub-themes of and emergent sub-themes, the gravitas of the shakuhachi teachers who were teaching their students via Skype will be examined.

4.4.1 Sub-theme: Enaction of being a shakuhachi teacher teaching students via Skype

CLUSTERED SUB-THEME	EMERGENT SUB-THEMES
Enaction of being a shakuhachi teacher who teaches students via Skype	Shakuhachi advocacy
	Dedication to the students who were taught via Skype

Table 4. Clustered sub-theme – Enaction of being a shakuhachi teacher who teaches students via Skype and its emergent sub-themes

Enaction of being a shakuhachi teacher who teaches students via Skype

Perhaps the overwhelming fluidity of conditions in Skype inspired the shakuhachi teachers to “return to their roots” to use their face-to-face teaching experiences as a sort of grounding. Their attempts at verisimilitude to their prior roles as studio-based shakuhachi teachers might have enabled them to enact the role of being shakuhachi teachers in the utter ephemerality of the virtual online space of Skype. The shakuhachi teachers had a solid foundation to express themselves with confidence and authority, to enact being a teacher who was teaching shakuhachi via Skype. However, even with their experiences in face-to-face teaching, they still had to learn how to *be* a shakuhachi teacher to their students via Skype by doing it. They were involved in self-directed learning of how to teach their students how to play the shakuhachi via Skype. Through enaction, they experienced the unstructured nature of discovering how to teach via Skype. They experienced becoming and being shakuhachi teachers who taught students via Skype through (1) shakuhachi advocacy, and (2) dedication to their students who were taught via Skype.

Shakuhachi advocacy

The shakuhachi teachers not only connected ideas; they also connected with people and made connections between people. The shakuhachi teachers had been involved in advocating the shakuhachi to the public through their public performances and by posting videos of their performance videos on the Internet. On their own accord, students came to these shakuhachi teachers who happened to be offering Skype lessons, probably because they were inspired by these teachers. Most if not all of the shakuhachi teachers did not seek out students to teach. Rather, it was the students who sought out the shakuhachi teachers to request for lessons via Skype. Perhaps the teachers' reputation for their prowess in teaching via Skype, or the beautiful ways the shakuhachi sounded when different teachers played the shakuhachi had resonated with different students. Shakuhachi Teacher F explained, "The sound of the teacher does inspire the student. I mean, obviously, that happens to most of us who have learned any musical instrument." (Interview F, #187)

Shakuhachi Teacher C described how she had been advocating the shakuhachi, "I started this blowing meditation at the beach, like six or seven years ago. I definitely encourage people to play together. I offer retreats at my place in the summer time. I offer trips to Japan too. We visit other teachers of different traditions. We take lessons with them, we go bamboo harvesting, they make their own shakuhachi." (Interview C, #129)

Shakuhachi Teacher E also described how she had been advocating the shakuhachi, "We created the [name of country] Shakuhachi Society." (Interview E, #99)

Dedication to the students who were taught via Skype

All of the participants were very experienced in teaching students how to play shakuhachi via Skype. All seven participating shakuhachi teachers were deeply committed to teaching their students via Skype as it enabled them to teach students who were in a different location. The shakuhachi teachers, while achieving their goals of transmitting the shakuhachi tradition via Skype, were dedicated both to the teaching process as well as to their students. The lived experiences of these shakuhachi teachers were vivid and satisfying. The shakuhachi teachers spoke of their dedication to teaching their students via Skype, which could be summed up by what Shakuhachi Teacher B said:

I love doing this for a variety of reasons. One, I don't have to run around the country. [chuckles] I can keep my energy here, and keep the energy around me, and then I can use it better to help people study. (Interview B, #213)

In the following extracts, some of the shakuhachi teachers provided some exemplars of how they empathized with the situations of their students, and how Skype enabled them to dedicate themselves to continue teaching and encouraging those students whom they were teaching via Skype.

Shakuhachi Teacher B said:

I think that's an interesting part of studying outside of Japan, is the situational aspect. You don't have an environment that supports you. You need a support system, you need something adding energy and inspiration, and so the greatest thing for the student is their teacher. When they're anywhere, but especially on Skype, most students don't know other shakuhachi players, they're very isolated, that's why they're on Skype. (Interview B, #99)

Even when their students were too busy to practice their pieces, some of the shakuhachi teachers were still dedicated to helping them. Shakuhachi Teachers E and F described this in the following extracts.

Shakuhachi Teacher E described:

Well, you know, because I teach adults, and very rarely do I teach someone who is totally just devoted to shakuhachi. Everyone has jobs and families, oftentimes, kids. In other words, everybody's very busy. And the experience of not practicing, or not practicing enough, is very very common. Happens all the time. I tell the student that the purpose of coming to the lesson is for the student to improve. In fact, sometimes students would call me up, and say, "I haven't touched my instrument since I saw you last, I think I should cancel the lesson because I'm gonna waste your time. And I tell them, "those times are the times, particularly, especially, that you need to have a lesson. That's the most important time, because at least, you get the hour lesson practice ... and if you don't practice at all, all the more reason the come for a lesson." (Interview E, #111)

Shakuhachi Teacher F added:

It's very important to inspire the student. Internally I can get annoyed sometimes with students, who don't practice, for example. But I don't think it helps if I say, "Oh, you don't practice." you know? So, I'd rather use a technique where I praise them for the steps that they have taken, either during the lesson. Despite the non-practice from last lesson, something like that. Actually for me it's also very very nice, when I feel that the student finished a lesson feeling inspired. I mean, for me, it's the best feedback, in some ways. So, yeah, I mean it is very important to make the student feel good. (Interview F, #133)

Shakuhachi Teacher F was very magnanimous in the sense that she allowed students who were less well-off to pay more affordable rates. She exhibited gravitas

by her generosity, sincerity, earnestness and kindness. Her purpose was about her values. Purpose might have given the shakuhachi teacher her gravitas. Her passion fueled her and it was inspiring. Shakuhachi Teacher F described:

Yes, price. Skype does actually bring up one problem about pricing the lessons, and it was something that was difficult in the beginning. It was easy enough when I was teaching my students in [name of country], because I had a price for face-to-face lessons, same price for Skype. But I can remember, I had a student in [name of country], when I told him how much I would charge a [name of country] student, he got really shocked because it's his weekly salary, you know, so obviously, it's not possible. So I had to make up my mind why do I teach Skype lessons? Is it for money? And in some ways it is, I mean, I have to make a living too. But it is also, for the spreading, or the dissemination of shakuhachi, so I now tell people to find out how much it costs to learn piano, to take piano lessons in their country, and then they would agree on the same price. And sometimes, it's quite frankly, small price for me, but it doesn't really matter. I mean the thing is, I don't have to go anywhere, I am only using my time when I am in front of the computer, but in comparison with that amazing satisfaction and happiness, the joy that it gives to be able to disseminate shakuhachi out to different countries in the world, it's worth it. (Interview F, #263)

4.4.2 Sub-theme: Teaching via Skype as the fulfillment of transmitting the shakuhachi tradition

CLUSTERED SUB-THEME	EMERGENT SUB-THEMES
Teaching as the fulfillment of transmitting the shakuhachi tradition	Role clarity of the shakuhachi teacher
	Satisfaction of shakuhachi teaching via Skype

Table 5. Clustered sub-theme – Teaching as the fulfillment of transmitting the shakuhachi tradition and its emergent sub-themes

The sub-theme *teaching as fulfillment of transmitting the shakuhachi tradition* was selected to represent what inspires a shakuhachi teacher to spend time focused on the practice of offering lessons via Skype. The shakuhachi teachers exuded gravitas by sticking by their vision, and standing their ground when they encountered difficulties. After the shakuhachi teachers stepped into their new roles, they had shown clarity of their purposes — who they were and what motivated them. Despite the difficulties, they also gained a profound sense of satisfaction from shakuhachi teaching via Skype.

These shakuhachi teachers were steadfast on the path of transmitting the shakuhachi tradition. Their practice was their path towards mastery of the shakuhachi tradition, which required them to both play the shakuhachi and transmit the tradition by teaching others. The teaching practice of shakuhachi teaching via Skype supported their endeavors.

Role clarity of the shakuhachi teacher

To the teachers in this study, the shakuhachi tradition was a set of knowledge, skills, tools, beliefs, and attitudes that was intrinsically linked to the community of practice and its goals of transmitting how to play the tunes and tradition to more people, so that the tradition would not be lost. The clarity of the roles of being a shakuhachi teacher to the shakuhachi teachers themselves in this study might have been shaped by their shakuhachi tradition as they had practiced, expressed and transmitted it. Through their teaching practice, they had come into their own – into the position of being one who exuded gravitas as a shakuhachi teacher. Teaching shakuhachi via Skype had, profoundly but almost imperceptibly, become a part of them. Gravitas flourished when they were very clear about who they were. They had role clarity. One fine exemplar came from Shakuhachi Teacher F:

Well I think, teaching, whatever you teach, would develop people as persons. It's also somehow a humbling experience. It's not so much my skills, as such. So, that obviously, that knowledge, that awareness, is an experience that, obviously, influences how you are in this world. (Interview F, #251)

Gravitas came with being brave enough to self-examine and question. It was about getting to the point where the teacher could question and ask and then evolve, but it was not always easy. To shakuhachi teachers A and E, it was a lifetime's work — an emergent wisdom that just goes on getting better with time. Along their journeys to becoming shakuhachi players and teachers, they were stimulated to develop their weak sides. Shakuhachi Teachers A and E explained this in the following extracts.

Shakuhachi Teacher A described:

In the martial arts world in Japan, they have 守破離 Shu, Ha, Ri. These three words. 守 Shu is to protect. This means to learn exactly as the ancestors or teachers. Next, 破 Ha is to break. This is kind of like opposition. 離 Ri is to leave, to leave from that feeling. So, second stage is Ha, this is opposition, I think. So timing is important. So beginners shouldn't do that. But advanced

players should do that. But timing is very important. [smiles] I need to learn more, more. But this is not a clear border. Some parts, I should do Shu, but some parts I should do Ha. Something like that. Almost ending, but I don't know the rear end. (Interview A, #201)

Shakuhachi Teacher E added:

My job as a teacher, in every way possible, in terms of power, being able to play softly, which requires tremendous strength in control of your lips, even more so than playing loudly. My job, as a teacher, is to try to get the student to the best of my ability, to surpass me, to become better than me. To become a better player, to be able to do all those things better than me. So that's my job as a teacher. Now my job as a performer, as a player, is to never ever ever let that happen. So, it's kind of contradictory in a sense. Two separate, two different things. But because I wanted to do both, in a sense, everybody gets better. I want my student to get better. At the same time, I have to make sure that I'm always better than my student. So I always got to practice more. Sometimes I got students, oh shiver me timbers, they're so good, I'd better start practicing more, otherwise they're gonna beat me. At the same time, I still want to encourage the students to get better than me. If I don't do that, I'm a lousy teacher. And I know some players, they're kinda in a sense always keep their students back, because they never want their students to surpass them. That's terrible. As a teacher, I have to allow them to, or try to help them get better than me, better than anybody. But as a player, I have to put on another hat, and think differently. It makes the student better, and it also makes me better as a player. (Interview E, #67)

Out of all the participants, Shakuhachi Teacher C had expressed the desire to become a shakuhachi player and teacher most strongly. The journey took her down a path that was daunting but exhilarating in that it had instilled courage into her life. It had brought her moments of agony and unexpected rewards. She probably learned as much about herself as the shakuhachi playing skill she was pursuing. This was captured in the following extract:

If you really want shakuhachi, you'd find a way to do it. And then I give example of my life. It was so bad, for 10 years, man, my life was absolute crazy. You know, I could barely walk, I could barely work. But somehow, I wanted to do shakuhachi. I kept on practicing. I started... I went back to Japan again, with my sickness. Somehow my door opened. I don't know how. Door opened, and then I got to get my Shihan [Japanese: Master Teacher licensure] there. And I was sick. I couldn't believe it, you know. Somehow, I learned, you know, the doors opened and all these things came together, even though I was really sick, you know. But I kept on going. I kept on practicing. I kept on connecting with the core teaching of shakuhachi.

Shakuhachi teacher C had demonstrated self-direction. She felt that becoming a shakuhachi teacher was who she really was. She made the right choices for herself in life. She had a need to choose what she felt was right. Even when life took her off course, she could still steer herself back in the right direction.

Further, Shakuhachi Teacher D explained about the teacher's role clarity as both a teacher and a "perfect student."

When you teach a piece, you find new levels of understanding in yourself as a player, and it is maybe the best way to learn how to take honkyoku to a new level or depth, is to teach it. Because you then have to have a dialogue with yourself. In other words, you become a student. As soon as you are teaching, you become the most attentive perfect student, and with everything that goes on, for students... students are open, they're paying attention, they're receptive, you know, they are concave, they have negative openings for you... for receiving energy and wisdom. So in other words, everything that goes on in my teaching turns me into the perfect student. And of course, I developed... evolved very much as a social person, and as a person who is giving information, and as a compassionate person, and as a player.

(Interview D, #247)

Shakuhachi Teacher F provided this exemplar, which showed the clarity of her role as a unique shakuhachi teacher with her own teaching methods, who was slightly different from her own teacher who had transmitted the shakuhachi tradition to her. However, by sharing anecdotes from her own shakuhachi teacher, she might have drawn upon – albeit unintentionally – some “derived gravitas” from her own shakuhachi teacher:

So I have also developed my own methodology which is not exactly the same. I’ve got my own pieces that I start with for beginners, which [name of participant’s teacher] didn’t have. It’s very different from [participant’s teacher]. But obviously, I’m inspired by him, but by telling the students the anecdotes [name of participant’s teacher] used to say, [participant’s teacher] compared it with, I think it would give them the experience of the culture, at least the spirit comes from [participant’s teacher], so I do that. I mix that into my own methodology. I try to keep it more or less the way [participant’s teacher] did it, but with my own adjustments. (Interview F, #93)

For at least one of the participants, teaching shakuhachi was perceived as the transmission of the Japanese shakuhachi culture, not just teaching music. Shakuhachi Teacher F explained about her role clarity in the following extract:

I think teaching shakuhachi is not just teaching music. I think it’s teaching of culture as well. So I try to frame it within a cultural context, you know, which is cross boundary as well. (Interview F, #89)

Shakuhachi teachers taught honkyoku as music; not as meditation

Interestingly, almost all of the participants identified themselves as teachers of music. Even though some of them had acknowledged that the pieces that they had been teaching students to play stemmed from the Zen tradition, they were reticent when asked to elaborate more about the role that Zen might have played in their teaching. The shakuhachi teacher had organized their individual beliefs about their own role, the students’ roles, and the general nature of shakuhachi educational

activity. Shakuhachi Teachers A, B, C, D, E, and G provided exemplars which showed that they identified themselves as teachers of music which came from the Zen tradition, but not as teachers of Zen, probably because of their practice, which could probably be best described in the common Japanese and Chinese saying, 修道不語 (pronounced in Chinese as Xiu Dao Bu Yu) which means, when one is practicing the Way, one does not mention about it.

Wisdom and expertise had taken them time, experience and repetition to acquire. They kept extending their zone of knowledge. Wisdom is the source of the teachers' stability, their ballast. The shakuhachi teachers seemed to be aware that they needed to be attuned to how far they could go to the edges of their knowledge before they became unstable. These experts recognized the limits of what they knew and what they did not know. The shakuhachi teachers uttered unapologetically, "I don't know much about Zen." It seemed that the shakuhachi teachers understood that gravitas exists in their zone of expertise and they understood the limits of that zone. That may be why they professed that they were merely teaching shakuhachi music "as music" and not "teaching Zen."

Shakuhachi Teacher A described:

Yeah, of course in Edo era, the shakuhachi music, I don't know if Komuso [monks] recognized it as music. But now, I recognize those as music. So, my recognition for those music are [as] music. So, people like to put Zen honkyoku, but I don't think this has very strong connection to Zen. I just teach music. So technical things, or control body, or embouchure things, those are strongly connected to music only. But, it's a very important part. I have heard of Zen monks, they don't talk about Zen. I like this. (Interview A, #59)

Shakuhachi Teacher C added:

I don't really go into much Zen philosophy when I teach, so to speak... most of the things are musical training although I'm a Zen Buddhist.
(Interview C, #117)

Shakuhachi Teachers A, B, C, D, E, and G said that they were merely teaching honkyoku purely as “music” because they were not Zen monks per se. Nevertheless, regardless of whether the shakuhachi teachers were teaching honkyoku tunes as “music” or for “Zen meditation,” it could not be denied that the teachers probably had a strong influence in framing the intentionality of the shakuhachi lesson material. That strong influence had probably been shaped by how the shakuhachi teachers’ identities had been developed – in the role of a teacher who taught honkyoku as “music,” or in the role of a teacher who taught honkyoku as “something other than music” by their practice of contextually embedding shakuhachi culture, stories, and tradition into their teaching process.

Satisfaction of shakuhachi teaching via Skype

In the researcher’s own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, as the researcher decided what to do with the vast amount of options before him, he realized that his bricoleur role (as instructor, learner, and computer technician) might have been constantly in flux, but his awareness of that flux need not be. Such knowledge was an exercise in meaning-making and meaning-discovery, which had a sense of quiet satisfaction. Even if the Skype session with the researcher’s co-present other did not go so well, she could gather up the pieces of her lived experience and begin the process of knowing who she really was when she was performing the role of a shakuhachi teacher. Similarly, the shakuhachi teachers might have experienced a sort of lived metaphor of transmitting the shakuhachi tradition across the globe. The simple, powerful practice of connecting to their values when they were shakuhachi teaching via Skype helped to enhance their integrity and authenticity. Teaching shakuhachi was who they were. They loved what they were doing.

Shakuhachi Teacher A described:

Yeah, my colleagues, you know, the same... [cohort of] [name of the participant’s own teacher]’s students, are older than me by 10 years. They’re very good players. But when Internet started, it’s too old for them to start

immediately. Those [who are] younger [than me] by 10 years, they like to use computers, but it's too early [for them] to teach. My generation, my situation [inaudible], and I got ready to teach, so my position is the best to use computer [to] teach via Skype or something. So I feel I was very very lucky. (Interview A, #299)

Shakuhachi Teacher C added:

It's incredible. Skype. We can talk across the world. That is unique in human history. So, that's a great motivation for me, the fact that people from anywhere in the world now can connect with me and take a lesson, or study with me. And just the fact that we have the platform to do it on is enough of a motivation for me to live as a shakuhachi player... continuing that tradition, you know... passing on the flame and the light of honkyoku for shakuhachi playing to another person, whether he... anywhere in the world. Really nice. It's a really great motivation. (Interview C, #217)

Shakuhachi Teacher C further expressed:

The fact that I'm living the life as a shakuhachi player. That's all there is. Because my main aim in this life was to live a life as a shakuhachi player. That's all there is, so I didn't want to do anything else. And teaching allows me to do that. And it's part of the... this is just the way of the shakuhachi. If you want to do... if you want to be a shakuhachi person, part of the tradition is to teach. It's just the way it is. That's just Japanese thing. And teaching allows me to keep and to practice my honkyoku, and to keep the fire burning. That's what gives me greatest satisfaction ... that I'm living a life as a shakuhachi player. I can't see myself not teaching. It's just the way it is. Yeah, that's it. That I'm living... shakuhachi life. (Interview C, #319)

Such activities point toward the ability of the Internet to nurture real relationships, if in novel forms. Enhanced by the passage of time, these relationships could be rich and powerful, as the shakuhachi teachers could feel the presence of a real person beyond the screen. Even though they did not enter into any distinctive space, meaningful relationships could still be developed online with their students,

probably because the shakuhachi teachers had created and nurtured those relationships using Skype as a tool of communication.

In the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, the researcher had apperceived that, in his experience of living through shakuhachi teaching via Skype, fluidity was exhibited not just in the notion of the self but also in the relationship of the instructor and the co-present other, both offline and online, nurturing a sort of spillover of worldview that encouraged fluidity in all aspects of the teaching practice. It might be possible that as the teacher and students commit to a common purpose and form high-quality relationship, the emergent possibilities in the Skype lessons gave a deep sense of satisfaction to the shakuhachi teachers. Shakuhachi Teachers D and E described about their satisfaction in teaching:

Shakuhachi Teacher D described:

The greatest satisfaction is the relationships, you know. When I log on to Skype and I greet my students, I feel very loving towards these people, and it's very... that is enough. It doesn't matter what happens in the lesson, you know. Some people have difficulty, some people don't have difficulty. Whatever goes on doesn't matter. Because everything is valid, whether you're struggling, whether you're brilliant, it's all perfect. But er... two things: One, yes. I love these relationships. But also like I said, my student on the east coast [of the United States] surprised me, you know. He sent me these recordings, and I realized that this process really works, you know. And he was the guy who had so many road blocks at the beginning. He couldn't keep time. He was nervous. (Interview D, #255)

In this kind of relationship described by shakuhachi teacher D above and in other extracts below, it seemed that the shakuhachi teachers had exuded a sense of trust, developed shared goals, and a sense of friendship with their students.

Shakuhachi Teacher E added:

Well that giving away is what I was saying before, that the idea of the shakuhachi honkyoku, it's a bit like electricity, you know, on the light bulb. If the electricity surpasses me, I don't shine. It's only when the electricity goes through me, light will, you know, makes light. So likewise, it's only when I receive the tradition, and I pass it on that, I'm truly a shakuhachi honkyoku player. So yes, the transmission of these pieces are very very rewarding. Not only as a teacher, but as a professional performer. (Interview E, #149)

Shakuhachi Teacher D also added:

Skype, in general, is not comfortable situation. You know, you're sitting in front of a computer screen, looking at a fuzzy image, listening to rather compromised audio, and you're only seeing a two dimensional picture. So there's a lot of things about the experience which is not very pleasant. However, the strange thing is you make real relationships. You know, these are not fake relationships, or virtual relationships. These are very real relationships. And I have a lot of students now, with whom I have real human warmth and relationship, which go beyond shakuhachi, and you know, I meet their children. I meet their pets. We talk about life. You know, there's a lot of relationship going on through Skype, and many of these people, I've never met in person. But I know, absolutely that this is real. It's not computer animation, you know? You make real relationships and you get invited to come and stay with these people all over the world. So, that's pretty cool. (Interview D, #239)

Shakuhachi Teacher E added:

when I sit listening to my students and watching the student play a piece or even make a sound, in the case of the very beginning student I get great pleasure in seeing them do something that they wanted to do they couldn't do before now they can. I also find it extremely enjoyable superb experience seeing them realize that they can do something that they couldn't do and they ended they wanted to do. So I get enjoyment watching them do it, and I also get enjoyment observing them enjoying themselves doing it and then finally

over time the best experience is being able to see someone who couldn't even make a sound, couldn't even know which fingers to cover the thing the finger holes on the shakuhachi unfold to become a to be able to play the shakuhachi to the degree that it gives that person enjoyment I think that's the main benchmark for me as a teacher to have if I can get a student up to it or if I can help a student get themselves to a level which when they pick up the instrument they get pleasure out of playing it regardless of how it sounds regardless of whether anyone else might want to hear it I think we succeeded that I've succeeded as a teacher and I have seen this occur and that is certainly amongst my best experiences since teaching and it has occurred through video conferencing lessons as well.

Shakuhachi Teacher E mentioned how she was so focused on teaching that time seemed to pass quickly during Skype lessons:

All good teachers, whether it's music or anything else when they are when they are really involved in what they are doing the internal dialogue stops I think that probably most if not everybody most if not all people have experienced this sometime or another it's when one forgets about time that this the experience of doing something and suddenly looking at the clock and three hours have passed or whatever. Oh my goodness! Look at the time! I think we've all experienced those moments are those moments are... time seems to have stopped and that's the irony of time. When time stops it also flies. Those moments are the moments of are examples that you're asking for stopping the internal dialogue a Skype lesson that lasts an hour seems like it's only a few minutes well that's a good example I know that I have experienced the stopping of the internal dialogue when it doesn't seem like an hour.
(Interview E, #5)

In the video recordings of the Skype lessons, it was observed that some shakuhachi teachers seemed to enjoy interacting with the students whom they were teaching (see figure 7). They were effulgent; smiling and seemed to be enjoying themselves in the teaching process. In the video recordings of their Skype lessons, it

was observed that by the end of the lessons, the shakuhachi teachers still seemed to have plenty of energy. The teachers smiled and summarized the key points of the lesson and gave a call to action to their students to practice at home in between lessons. The teachers also summed up what was going to happen in the next lesson. The gravitas of the shakuhachi teachers seemed to have come from their lived wisdom of immersing themselves in their experiences of shakuhachi teaching via Skype. They appeared to release their knowledge, purpose, passion into their lifeworld and they carried themselves with authority.

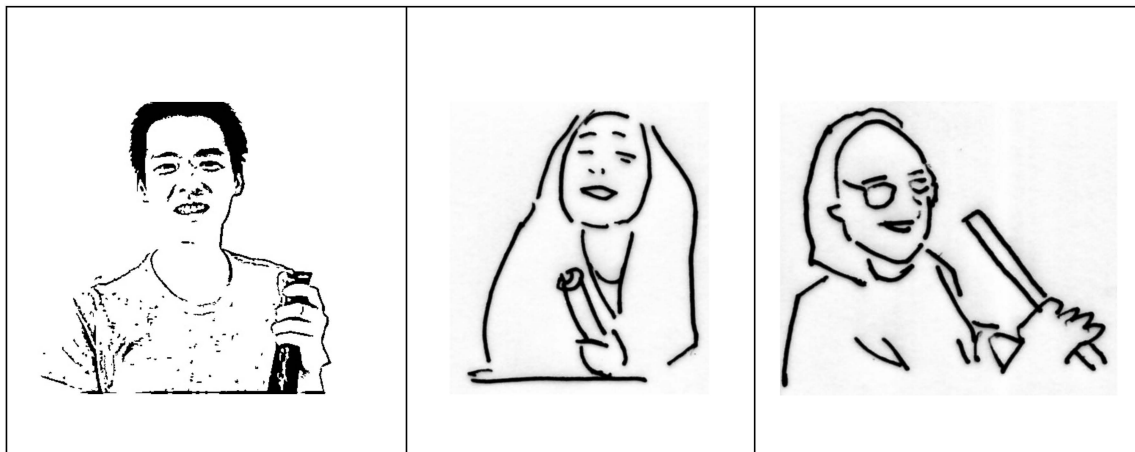


Figure 7. Illustration and line drawings generated from freeze frames of video recordings: Three of the shakuhachi teachers were observed to be smiling to their students via their webcams during Skype lessons

4.5 Summary of Chapter 4

Presented in Chapter 4 was part 1 of the findings in this study. Included in this chapter was an overview of the participants, shakuhachi teachers recalling their first experiences of teaching via Skype, overview of a typical shakuhachi teaching session via Skype, cross case analysis of the shakuhachi teachers' lived experiences of teaching students via Skype, and detailed phenomenon of lived experiences of shakuhachi teaching via Skype. Also presented in this chapter was the superordinate theme of gravitas of being a shakuhachi teacher, and its related sub-themes of enaction of being a shakuhachi teacher teaching students via Skype, and teaching via Skype as the fulfillment of transmitting the shakuhachi tradition. In the next chapter, part 2 of the findings in this study will be presented.

CHAPTER 5: FINDINGS PART 2 – EFFORTLESSNESS OF SHAKUHACHI TEACHING VIA SKYPE

5.1 Introduction

This chapter presents part 2 of the findings of this study. Using interpretative phenomenological analysis, another superordinate theme, effortlessness of shakuhachi teaching via Skype had emerged from the data.

5.2 Superordinate Theme: Effortlessness in Shakuhachi Teaching via Skype

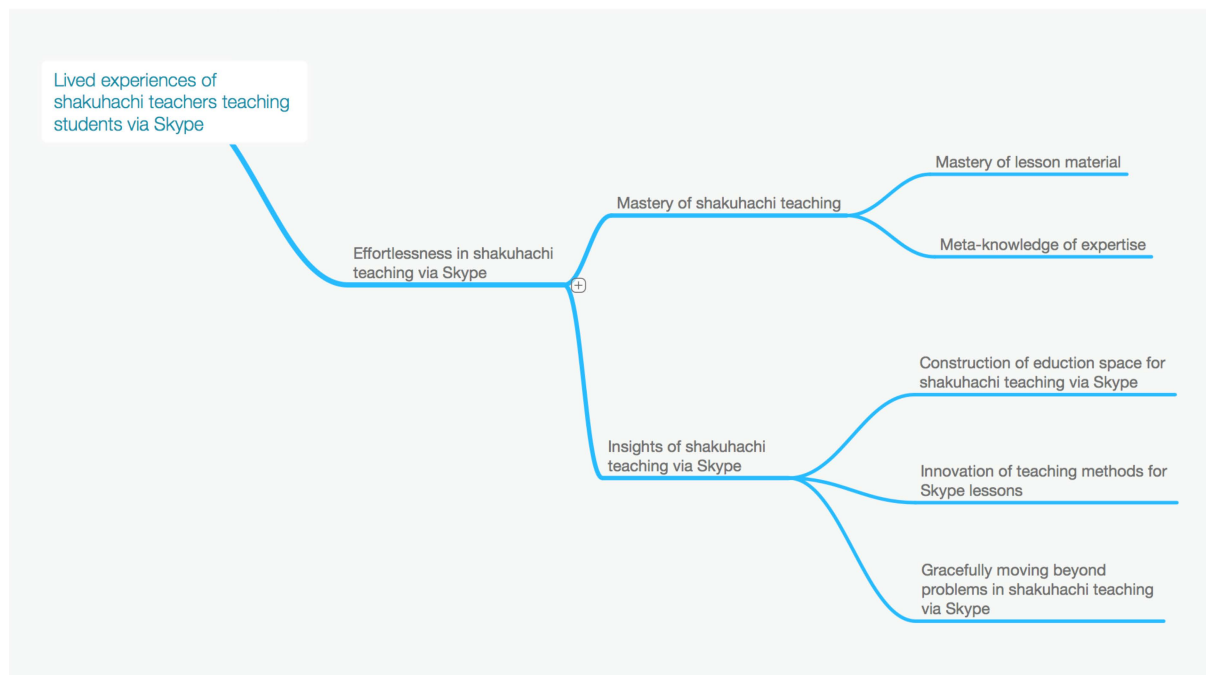


Figure 8. Superordinate Theme: Effortlessness in Shakuhachi Teaching via Skype

SUPERORDINATE THEME	CLUSTERED SUB-THEMES
Superordinate Theme 2: Effortlessness in shakuhachi teaching via Skype	Mastery of shakuhachi teaching
	Teaching insights

Table 6. Superordinate Emergent Theme 2 – Effortlessness in teaching and its clustered sub-themes

The emerging themes “Mastery of shakuhachi teaching” and “Teaching insights” clustered together to yield the super-ordinate theme of “Effortlessness of shakuhachi teaching via Skype.” In the video recordings of the participants’ Skype lessons, they have been observed to be effortlessly conducting their lessons. These patterns that surfaced across transcripts were connected and presented as sub-themes to the superordinate theme of *effortlessness in shakuhachi teaching via Skype*.

The super-ordinate theme of “effortlessness in shakuhachi teaching via Skype” incorporated the emerging themes of “mastery of shakuhachi teaching,” “mastery of lesson material,” “meta-knowledge of expertise,” “insights of shakuhachi teaching via Skype,” “innovation of teaching methods for Skype lessons,” “gracefully moving beyond problems,” and “construction of education space in Skype lessons” (See Figure 8).

5.2.1 Sub-theme: Mastery of shakuhachi teaching

CLUSTERED SUB-THEME	EMERGENT SUB-THEMES
Mastery of shakuhachi teaching	Mastery of lesson material
	Meta-knowledge of expertise

Table 7. Clustered sub-theme – Mastery of shakuhachi teaching and its emergent sub-themes

This section presents the theme of mastery of shakuhachi teaching and its sub-themes of mastery of lesson material, and meta-knowledge of expertise. Mastery is the nebulous, intricate process during which what was first formidable became successively more unexacting and more gratifying through practice. Mastery is not about absolute flawless perfection. It is about a transformative process through a journey. Masterfulness is about staying on the path. One must have the volition to try, falter, and retry. Yet, if there was ever a surefire way to one's sense of satisfaction, perhaps, it could be experienced in the discursive, essentially digressive goalless process of becoming masterful (Leonard, 1992).

Mastery of lesson material

As explained by Shakuhachi Teacher B in the following extract, and also echoed by other participants, the most important 'lesson material' that the shakuhachi teachers teach is breath control, which the shakuhachi teachers had demonstrated that they had absolute control of.

The importance is not on the score. [smiles] Because those symbols on the score, they may be RO, or TSU, or RE, that is just a symbol of these conditions. And the breath is flowing all the time, but that little symbol on that page, you can't see the flow, but you have to understand that, with help, create the conditions of that symbol, and then you re-create the conditions for the next symbol. There's nothing symbolizing the link of the notes, so one note is a certain kind of breath under certain conditions, and then

that flows, everything is always flowing, if it's not flowing, then there's no sound. So you have a condition in time, and flowing to another condition in time, and then flowing to another condition in time. So that's honkyoku. We have to create these conditions and understand them by following our breath. It creates awareness in what we're doing. (Interview B, #67)

Besides breath control, it was observed from the video recordings of the Skype lessons that the shakuhachi teachers had memorized their pieces to the point where they no longer had to stop to think about them during the Skype lessons. They made shakuhachi teaching via Skype look easy, effortless, authentic and enthusiastic. When the shakuhachi teachers were demonstrating how to play shakuhachi to their students via Skype, all of them looked like they had memorized the tunes and even knew which line contained what musical notes, without needing to look at the musical scores. Here, two shakuhachi teachers exemplified this quality of their teaching abilities (see Figure 9).

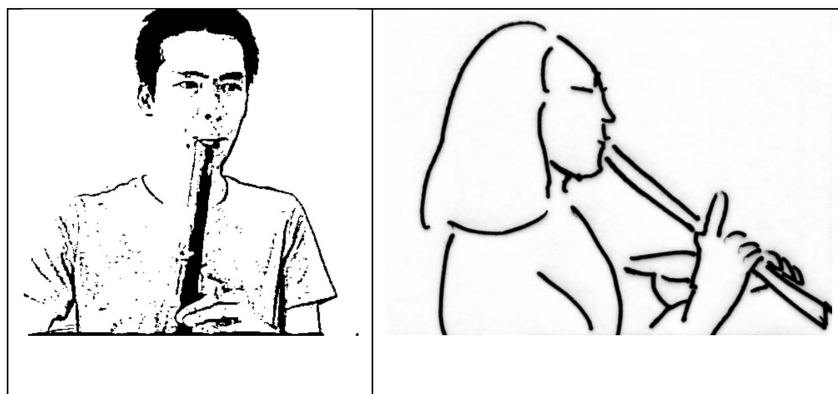


Figure 9. Illustration and line drawing generated from freeze frames of video recordings of actual Skype lessons of shakuhachi teachers demonstrating via webcam how to play the shakuhachi to their students

In the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, prior to the lesson, preparations were made to ensure this researcher knew exactly what to teach the student, but during the actual Skype lesson, it was still effortful to hold the student's attention and move the lesson forward. In contrast, it might be possible that even if the shakuhachi teachers had not pre-planned for effortlessness and spontaneity in their teaching practice, they still looked relaxed and natural in the video recordings of their Skype lessons. They seemed to have the thinking space to react in the moment, to be spontaneous. During shakuhachi lessons via Skype, the teachers appeared confident, and spoke with authority.

In the researcher's own experiential case encounter of the virtual Skype instructional space, practice prior to delivering the Skype lesson created familiarity, and familiarity made the researcher feel safer, which then helped to reduce feelings of anxiety. When the video recordings of the researcher's own experiential case encounter were observed, differences were observed in the tone of the researcher's voice when breathing in different emotions; the sound of the voice would change on its way out. The voice resonated differently, probably because of the different emotions this researcher experienced; anxious at the beginning of the shakuhachi lesson via Skype and feelings of more confidence as the lesson progressed. In the video recordings, it was observed that this researcher was not doing much analysis of the student's playing, most probably due to inexperience in shakuhachi teaching via Skype. This researcher could not switch at will between engaging and being analytical. There was no good balance. The shakuhachi teachers in this study, however, were experts at teaching via Skype. Mastery exuded from the pace at which shakuhachi teachers took their students through each lesson. Observations of the video recordings revealed that the shakuhachi teachers were adept at intertwining pace of each lesson with the needs of the student. The shakuhachi teachers' appropriate pace allowed them to connect the meaning of every word as they spoke it at exactly the right moment for the student to take it in and understand it. Watching the video recordings of the shakuhachi teachers' Skype lessons, it was observed that the shakuhachi teachers' passion seemed to fill them with interest for the students they were teaching; they engaged the students with transference of their enthusiasm.

Talking slowly, in reasonably short sentences, the shakuhachi teachers sounded like they knew what they were saying. It showed that they were very ordered and uncluttered. The shakuhachi teachers sounded effortlessly measured when they spoke, lending them credence. In spite of their status as internationally acclaimed shakuhachi players who had performed in various concert halls, some with world-class orchestras, the shakuhachi teachers showed respect for their students during the Skype sessions. They carried themselves with calm sincerity. The shakuhachi teachers effortlessly projected a sense of authority. They had control and poise when speaking. For example, some of the shakuhachi teachers had ways of expressing what they knew by speaking concisely, listening fully and having poise under pressure even when vicissitudes occurred during the Skype lessons.

The shakuhachi teachers' meta-knowledge of their teaching expertise

This section examines how meta-knowledge of the shakuhachi teachers' own expertise may have contributed to their effortlessness in shakuhachi teaching. The shakuhachi teachers in this study knew their own expertise very well. As licensed Shihan (Master Teachers) and some who were even Dai-Shihan (Grand Master Teachers) of the shakuhachi, it was irrefutable that they had meta-knowledge of their own expertise (of teaching via Skype and of playing the shakuhachi) and were able to articulate the knowledge to their students in their practice of shakuhachi teaching via Skype.

Practice, in the context of this study, refers to the word 道, pronounced in Chinese language as Tao or Dao and in Japanese language as Dou. 道 literally means path. As Shakuhachi Teacher A explained, the teaching practice was a journey of self-discovery:

Not only Skype lesson, but teaching helped me to observe me. I mean when I teach, I have to know how I do, what I do over here, for example. I have to know that. Otherwise, I can't teach. So Skype lessons help me to observe me, to know me. Especially for Skype students, if it's face-to-face, it's easy to let them see, "Look. Look at here. And please imitate my sound." Something like that. But via Skype lesson, it's unlike face-to-face lessons, so it's a very nice chance to observe myself. (Interview A, #221)

Shakuhachi Teacher B added:

I think so, you know, there's very huge difference in my teaching abilities in the last 6 years, because of Skype. My developing, you know. If you're teaching 1 hundred lessons a month, that's 1200 a year, I mean that just gives you more experience in teaching, if you're concerned about developing teaching methods in doing a good job, whatever that means. So, it makes sense, the more you teach, the better you'd get at it, the more effective you're going to get. In other fields, teachers go to teaching conferences. They do teaching workshops. There are many books on methodology, and studying, but not in shakuhachi. (Interview B, #167)

The shakuhachi teachers did not just devote themselves to getting better at playing the shakuhachi. They genuinely loved to practice with their shakuhachi, and this probably resulted in their mastery of it. The following extract from Shakuhachi Teacher C exemplified this:

The fact that you're teaching all the time, I mean, your teaching, it gives you another way to teach. It's always good for you, in that sense that you're always reviewing the piece. You have to know the music. You have to review the piece before you teach it, figure out... ok this is this... and you're practicing your teaching skill as you do Skype. (Interview C, #53)

The shakuhachi teachers had to spend more time explaining to the students during the teaching process via Skype. In doing so, Shakuhachi Teacher A and C explained how they became more aware of their own expertise in shakuhachi teaching via Skype in the following extracts. Shakuhachi Teacher A described:

Because of the [lower] quality of the sound, I have to teach more. I have to talk more, than face-to-face lessons. So, I have to explain by words, so I have to know what I am doing, how I... where is my tongue? for example. I have to know myself. Also talk more than face-to-face lessons. So that helps a lot. Me. When my [Skype] condition is not good, I can recognize, Oh this... the point is different from usual, so that helped me to play better. (Interview A, #225)

Shakuhachi Teacher C noticed that:

There's so many things going on. You have to be one with your body and your connection with the instrument. Everything has to work just to get that sound. Your RO has to be really perfect. So, that kind of self-mastery is important, technical-wise, you know, to get the sound. I mean, we're always striving to get particular sounds, right? And to get it, we have to be one with your body and with your instrument, so that you can get open and relaxed and everything. (Interview C, #105)

As Leonard (1992, p. 80) notes, “at the heart of it, mastery is practice, staying on the path.” The previous extracts exemplified the journeys taken by the shakuhachi teachers, which enabled them to gain meta-knowledge of their teaching expertise. The key to mastery of shakuhachi teaching via Skype for these shakuhachi teachers seemed to be their ability to step into passion, energy and charisma, and then step into objectivity at will. For example, in the video recordings of Skype lessons, the shakuhachi teachers were observed to have seemingly found the right balance between their incisive analyses and their passion and power as shakuhachi players. The shakuhachi teachers were good at analyzing how to play it for the student. However, there were also moments during the Skype sessions where the teachers allowed their students to do the same. They seemingly allowed themselves to step back. In this sense, association and dissociation might be both key to the teacher’s effortlessness in shakuhachi teaching via Skype. Shakuhachi Teacher D described:

Yeah, it’s important to step aside as a teacher and allow the student to emerge in the way they emerge. They do not have to sound like me. [chuckles] That’s the key, you know. They don’t have to sound like me. They have to emulate me, but they come ultimately to their own sound. And as teachers we should honor that. We should really celebrate that. That difference. And never judge it as being too far away from your own sound. No. Good form is good form. And if the piece really is moving, and have this good form, then it’s completely valid. (Interview D, #259)

In the video recordings, some of the teachers were observed to be leaning forward towards their computer screens, eyes bright, passionate. However, there were also many moments when they leaned back and closed their eyes or focused their eyes away. To really listen to the students, some of the teachers closed their eyes. They were observed to be occasionally quickly writing notes as they listened to their students playing. During those moments, they seemed distant and reflective; cool headed as they were listening to their students play the shakuhachi pieces. According to Goyder (2014, p. 206), closing one’s eyes could help to “establish an empathetic connection” as the person might become more “emotionally present.” For example, there was a look of deep, calm concentration on the face of shakuhachi teachers D and F (see figure 10) as they closed their eyes to listen to their students play the shakuhachi to them. It seemed that the shakuhachi teachers’ faces were relaxed, reflective, composed, serene, and sometimes faintly smiling.

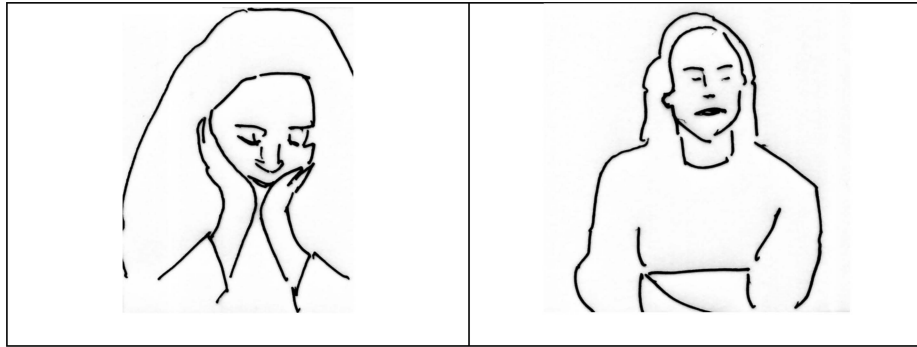


Figure 10. Line drawings traced from freeze frames of video recordings of two shakuhachi teachers listening with eyes closed to their students play the shakuhachi during lessons via Skype

5.2.2 Sub-theme: Teaching insights

CLUSTERED SUB-THEME	EMERGENT SUB-THEMES
Teaching Insights	Construction of education space for Skype lesson
	Innovation of teaching methods for Skype
	Gracefully moving beyond problems

Table 8. Clustered sub-theme – Teaching Insights and its emergent sub-themes

This section will examine how *construction of education space for Skype lesson*, *innovation of teaching methods for Skype*, and *gracefully moving beyond problems* might have contributed to the *teaching insights* of the shakuhachi teachers in this study.

Construction of education space for Skype lesson (to educe the potential of the student)

This section presents another view of teaching in shakuhachi teaching via Skype – education. Teaching is first commonly viewed as being directive and assumed to be a hierarchical process of knowledge transfer (Fitzallen, Reaburn, & Fan, 2014; Johnson, 2014; Quinn, Heynoski, Thomas, & Spreitzer, 2014). The second view of teaching is education, which suggests that teaching is an organic, adaptive process of drawing out the creation of knowledge by the teacher in the student. The second perspective does not deny or negate the first. Directive teaching will probably never be outmoded or disused. The co-creative edusive perspective includes and enlarges the first, making it possible to both broaden and deepen teaching. “Education space” as defined in the context of this study, was a virtual space manifested when the individual shakuhachi teacher’s lifeworld was shared with the co-present otherness of her student during the teaching process via Skype, in order for the teacher to draw out — to educe — the learning potentials of the student. Skype could only create an approximation of a common space. It was up to the shakuhachi teachers to do the rest.

Remarkable patterns were observed in the manner in which the shakuhachi teachers engaged themselves in shakuhachi teaching via Skype. Even though different shakuhachi teachers might have embarked on their unique paths in teaching via Skype, there seemed to be an uncanny commonality where their paths seemed to be headed. Most of the shakuhachi teachers started the lesson with a good feeling by chatting with the student. The shakuhachi teachers were at their best selves — body upright, eyes bright. They were concise and projected their voices well. They seemed to be talking to their friend. They did not sound condescending to the student. They kept their voices and facial expressions friendly and warm. The shakuhachi teachers projected their inner knowledge, power in each breath that they took when they played the shakuhachi.

The shakuhachi teachers could effortlessly convey passion and energy and could instantly engage the student. They could make the student pay attention to them when they were speaking. They were convincing in presenting the lesson material to the student. They had presence when speaking. The shakuhachi teachers allowed who they were to come through and while their demeanor were warm, they also seemed to say, “take me seriously.” The shakuhachi teachers could effortlessly communicate with impact to their students.

The teachers expressed themselves in a way that seemed to have resonated with their co-present others; just by being who they were. They seemed to pay more attention to their co-present others than to themselves. The shakuhachi teachers expanded the space of the possible rather than perpetuating entrenched habits of teaching from their face-to-face teaching practice. For example, they did not insist on using the traditional method of teaching their students by playing shakuhachi in real-time together with their students. The shakuhachi teachers cited examples of how they innovated new techniques to teach their students via Skype lessons (see the next section *innovation of teaching methods for Skype*). It could be said that the shakuhachi teachers were principally concerned with ensuring the conditions for the emergence of an education space for their students in the as-yet unimagined changing conditions during the Skype lessons.

The video feed in Skype functioned like a portal into a transmediated education space shared by the shakuhachi teachers and their students. This education space induced by the Skype session was fluid, emergent, and co-created by the shakuhachi teacher and the co-present otherness of the student. For the shakuhachi teachers, efficacious teaching could be conducted since full immersion of their selves into the education space afforded by Skype was

possible. During Skype sessions, despite the veil of the screen separating the shakuhachi teacher and the student from each other, they were most likely to see themselves as inhabiting both the real world and the virtual world simultaneously; with no constant labor to undermine the distinction between here and there.

The shakuhachi teachers' substance as well as their teaching style had been observed in the video recordings of their Skype lessons. Their students listened to them and acted on their words. The shakuhachi teachers had actionable tips for their students. The effortlessness of the teacher could be observed from the ease with which they articulated their ideas and reasoning to their respective students. The shakuhachi teachers spoke words that came from deep thinking and reflection. They delivered the lessons in ways that were clear and compelling. There was warmth in their eyes and their voices sounded like they cared about their students and the subject matter. The teachers felt deeply about the content and they shared their feelings with their co-present others via Skype to move their students to action. In contrast, in the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, it could be sensed that sometimes the student did not fully want to act on the researcher's words, probably because the researcher was inexperienced and appeared a little flustered. On the contrary, the purpose and the passion of the shakuhachi teachers could effortlessly come through. They had the right balance between credibility and approachability. They had to get the right balance between "take me seriously" and "warm, compassionate human being" just right. That was remarkable, as it could probably be quite challenging for excellent musicians to become excellent teachers. Teaching calls for the instructor to possess a certain humility. The teacher has to take delight in being surpassed by his or her students. Excellent teachers toil to direct the students' attention to what they were doing correctly; not just what the students were not doing correctly (Leonard, 1992, p. 57).

Teaching essentially relies on the teacher's capacity to facilitate the learning process of beginner learners who might not be as quick to show a flair for playing the musical instrument. The musical performance skills and credentials of the shakuhachi teachers might be important, however, without the empathetic patience that was essential to teaching novice learners, those superior performance abilities might count for little in teaching (Leonard, 1992, p. 58).

The shakuhachi teachers offered learners easier access to their expertise – their superior knowledge, skills, and abilities. The following extracts captured some exemplars from the shakuhachi teachers, which depicted how they had offered:

- encouragements to their students,
- scaled instructional support to the beginners and advanced students
- the goal to their students to achieve auto-didactic learning
- double exposure of the Skype lessons, during and after the lessons

Encouragements to their students

The shakuhachi teachers could engage students who experienced difficulties in learning. They were able to bring their students around to their way of thinking by giving their students guidance and encouragements. Shakuhachi Teacher A described:

For beginner students, they don't know how to play the notations, so I have to teach notations. But some advanced students, I don't need to teach how to read notations, so "next piece, you should learn this piece," I'd say. "And you have to listen to the sound source and imitate." Only that. And at next lesson, they play by themselves. And I give them advice. (Interview A, #193)

Shakuhachi Teacher B added:

I think the thing to do at that point is to recognize that you're aware of what's happening throughout the lesson, if the student's really struggling, and you have to simplify it, and have them focus on one thing. By acting on one thing that they can do. Because doing new stuff on demand is not easy. So maybe you can go back to doing something they can already do, rebuild their confidence, and try, just try to simplify things. If things aren't going well, you just, you know, you don't try and get aggressive. It doesn't work. If it's a bad day for some reason, you'd just simplify it, and the student's usually very happy with that. (Interview B, #209)

Shakuhachi Teacher D also added:

All students have these issues of frustration, or of feeling depressed about their sound, and I try to make them understand that learning how to play shakuhachi is a continual process of hopeless failure. [chuckles] And that's perfect. If you can play with hopelessness then you are really in the moment, you really accept your sound. If you're always hopeful, then you are always looking for some other kind of sound than what you have. So, I try to make it clear that wherever the student is with their sound making, or their learning, it is perfect. It is perfect. We're all somewhere on this path, and there's nothing wrong with wherever you are. So what I do as a teacher is give them the tools to see how they can move their sound along. Wherever they are is perfect. (Interview D, #69)

Shakuhachi Teacher D had a very interesting way of encouraging students by asking them to play with “hopelessness”:

Yeah. If you are always a hopeful musician with shakuhachi, then you are always looking for some other place, other than where you are. You're hopeful for the future, you're hopeful for better sound, you're hopeful for becoming a professional player, you're hopeful about you can go on stage with your shakuhachi, so you're looking somewhere else other than your playing right now. And the only thing that matters with shakuhachi is that you are playing right now. Nothing else. Nothing else. So having hope for your sound is a path towards frustration, and hopelessness is the most rich state to be in, when you are learning something. It brings you to the moment right now. Sounds a bit rough, but it's true. It's real. [chuckles] (Interview D, #73)

The shakuhachi teachers were encouraging, open and interested in teaching their students. They were able to accept the perspectives of their students. In stressful situations during the Skype lesson, the shakuhachi teachers emanated influence — they could work toward a goal and take their students with them, adjusting subtly to the views of the student. There was a sense that they saw themselves as equal to their students. They dealt with challenges gracefully. They were able to adjust their behavior to the needs of the situation. They were able to offer encouragements empathetically to their students to create an education space in the Skype lessons for their students.

Scaled Instructional Support

In the video recordings of the shakuhachi teachers' Skype lessons with their respective students, it was observed that they had carefully considered and identified learning tasks for their respective students, and each of them arranged the learning tasks in an order so that the complexity of actions needed to complete certain phrases in a shakuhachi tune would be gradually increased. For example, with each line in the shakuhachi tunes, phrase by phrase, the shakuhachi teachers gave learning tasks to the students, which the students would try to mimic, until they were able to complete the learning task. When the students were unable to complete a learning task (for example, to play a phrase smoothly, or a shakuhachi musical ornamentation satisfactorily), the shakuhachi teachers did not give up. They moved the uncompleted task back in the progression until later in the lesson. The shakuhachi teacher would allow the student to progress to the next learning task only if the student could complete the current learning task in a manner that was deemed acceptable by the teacher. The shakuhachi teachers scaled their instructions to better match the learning abilities of their students. In the following quotes from interview transcripts, the shakuhachi teachers described how they had provided scaled instructional support to their students.

Shakuhachi Teacher C described how she offered different lesson frequencies to different students:

Depends on the... usually for beginning students, depends on each person... it's different. Then depending on their stage or their busy schedule, you know. I have students who do weekly lessons. I have students who do every two weeks lessons consistently. I have students that once a month, so it depends on the student. I have all... but the most frequent is once a week. (Interview C, #311)

Shakuhachi Teacher D described how she had crafted customized instructional support for different students:

Um... I tend to craft an individual curriculum for each student, so I don't have a set of curriculum, which I apply to everybody, because the learning procedure for every student is different. So, some students, for instance, read scores much more quickly than other students, but their sound is not developed. Other students, their sound is

very developed, but their score-reading ability is very limited. So I cannot ask all the students to play the same repertoire. I've never ever had a student express desire to play something else. I have had students, one student actually, who said, "no, I don't want to do that." But not because they didn't like the piece. Because they were afraid of the issues or difficulties of the techniques involved. And for that particular student, I had to be careful, very very gently, to show them that, yes, they can do this. Just take it one tiny step at a time. And so, their fear of doing that piece, slowly just evaporates, dissolves. So, you know, if I have someone who says, "I can't do that" and I think they're ready for it, then you know, I will show them the way into it, very gently. And they will be surprised, you know, they're always surprised, "Wow! I didn't think I could do that." [laughs] Worst thing, though, is to put too much onto a student, and then they get kind of, ragged, they become anxious. And that is never necessary, there's no necessity to push people in this process. No one should be pushed into feeling being uncomfortable, or having discomfort. That's not necessary. It's just music. [laughs] It's supposed to be fun. [chuckles] (Interview D, #159)

Shakuhachi Teacher D further elaborated about how scaled instructional support was used:

So there are two kinds of students. One kind has strong mental desire to become a shakuhachi player. The other kind has a strong desire to enter into the process of learning. So there's two different orientations. So the ones who have a mental image that, "I want to be a shakuhachi player," often times, they are the ones who cannot cope with the reality of learning, what it's really like on a daily basis, learning the shakuhachi, which is often times, as I said, hopeless failure, over and over again. That's your everyday experience. That's what it's like living with an instrument. Those people, sometimes, will not practice because the reality doesn't match their mental picture. Their mental picture says, "I am a good shakuhachi player." Their daily practice shows them that they are merely a beginner. And that is difficult, so they don't practice. Those students sometimes do not survive. They would give up shakuhachi. The ones who stick with learning over a long term, are the ones who are interested in the process, who are interested in failure, interested in this continuing dialogue of liberation in sound. [Participant nods his head several times] (Interview D, #163)

The shakuhachi teachers also explained how they used encouragements as part of their scaled instructional support for their students. Shakuhachi Teacher D explained how to encourage and inspire engagement in the students:

I have learned to give students information very slowly and carefully... wisely. If you give students too much information, then they become frustrated and they lose their mindfulness. They get confused quickly. So, I discovered through Skype teaching that, slow is very very good. Slow is better. There's no need to deliver lots of information very quickly, and there's no need to ask the student to learn more quickly. Sometimes, I will have a whole lesson on one line of honkyoku. And the student never feels like, "Oh, only done one line today. That's not enough. I should be doing more than that." No, because actually, playing that one line is big deal. And if they can really do all of the little events in that one line of honkyoku, that's pretty cool. And they understand that too. And I point out to them often times, the first couple of lines in a honkyoku are repeated over and over again in a piece, so if they get the first two lines, they really know how to play them, the rest of the piece becomes much easier. So, I learned to go slow, and my students like that very much. No one ever complains. [chuckles] (Interview D, #195)

Shakuhachi Teacher E added:

In Japan, I don't know if you know, I don't how it is in your culture, but in Japan, the really good students are the ones who are criticized the most. And the students who aren't that good, or you know are just there for a hobby, you don't ever criticize these. Very good. See you next week. But the really good students, you'd say, "that's terrible," "that's horrible." You'd always knock them back. And a really good student with the potential to become a very great player should have the strength to not need praise from the teacher. My job is not to say how good you are. You know whether you are good or bad. You're not good yet, so I might as well not praise you. You don't need my encouragement. It's up to you to encourage yourself. I'd only tell you how you can get better. That's the Japanese way. That's kind of how I learned shakuhachi. It's very difficult psychologically in many ways. But I don't think that

works so well outside of Japan, and if I was as critical, particularly with beginning students, then they would give up. They would become very discouraged. So I do encourage my students, and point out when they do it right, probably more than I would... For example, some of my advanced students, I'm able to become very critical of them. But what I try to do is say, "Yeah yeah, that was great. Did you hear how you did that?" I try to point out what they should be hearing in their playing that is good, and try to repeat it, because sometimes it's just luck. But then I always try afterwards to say, "That was really good. But. This is where you need to improve well. This is the bad bit." So I try to balance it a bit more with my students here. (Interview E, #85)

Shakuhachi Teacher F also added:

Well, if you have good and advanced students, you have to go more into details. You have to criticize things that you wouldn't criticize in a student that's not so advanced, or not so serious, you know, because if the student just wants to have fun, and make some sounds, and things like that, that's what they're satisfied with, they actually don't want to engage in their serious study and use a lot of time on it, you know. Then it's better for them to get praised and they can get the inspiration they can use. But obviously if you have a serious student, you need to go into more details. Therefore, in a way you're more critical, but I don't think my lessons are such that they are more critical. I just have more critical eye on what they are doing, you can say. I think that's a different way of saying it. (Interview F, #137)

The shakuhachi teachers' goal of developing auto-didactic learning in their students

The shakuhachi teachers' teaching goals had a commonality – to ensure that their students could practice self-directed learning, also known as auto-didactic learning (Beaudoin, 1990; Loizos, 2008), so that the students could reflect upon themselves and self-evaluate their shakuhachi playing. Shakuhachi Teacher A explained:

I sometimes teach, but often, I recommend, “Try to use this technique. Try to use this embouchure.” And actually, students have to create their own system. So I haven't imitated my teacher's system. Yeah, I wanted to imitate my teacher's sound. But I haven't imitated his system, because each person has their own... their thickness of the lips, the teeth, the size of the jaw, everything is not the same. So, we have to create our own. So my feeling is, yeah, sometimes I teach, but often I recommend. So even if students are against or disagree, I would say, I would say, “It's OK. You should try that, and you have to check the result.” Yeah, something like that. And by my experience, sometimes, students, it's not common, it's rare case, but some students would like to do their own system very strongly. They [the results] can be nice. My recommendation is often easy system. Probably the easy way. But students who disagree, they have their own very strong habit. Not nice way, just habit. So they can be nice. This is my opinion, by my experience. (Interview A, #137)

Shakuhachi Teacher E added:

I do try to set goals for the student. I don't know how clearly I do that but I hope that I do. For example I would say today we are particularly going to work on tonal quality so we're going to check I'm going to be particularly strict about your pitch so the goal would be to play of course and with accurate pitch recently a goal was to learn how to, this was a beginning student, learn how to hold the flute in a very relaxed manner the student even though I say a beginner, the student had been has been playing for quite some time so and yet he still he gets numbness in his fingers and so forth, so I would the goal for that lesson was to relax hands and there are a number of ways that we kept focusing on that goal mainly just by mentioning it actually meditating on it for 30 seconds or so blood flowing to the fingertips for number of different ways to do that

there are goals to get it play a piece well we're working on this particular piece OK we've reach the point where it should be quite good let's hear you play it you know. Since in the performance setting that might be a goal to there are as many goals as there are things to work on learning to play the shakuhachi. Infinite number. I hope that students determine their own goals as well. And I frequently will ask them. But they feel they need to improve because of course self-motivation and self-realization is the best so they can recognize what they need to work on the most. That's much better than me telling them so the goals set by the students are always extremely important and I try to get them to articulate that too.

Shakuhachi Teacher D also added:

The practical way I do that is asking them to do two things. One thing is to play in front of me, which they often do, and then I ask them, "Tell me about your playing." I don't necessarily tell them about their playing. I have them tell me about their playing, and so they can train themselves to be their own teacher, and that's what you need to do, because most of their shakuhachi life is spent alone without me. I'm not there. They are there alone, so they have to create their own teacher, like an avatar. And so, in our Skype lessons, I try to encourage them to have this dialogue where they play something, and then they talk about it to me. So they get the skill of listening and thinking about how they are playing. And that's the perfect thing to have when you are alone with your shakuhachi. (Interview D, #93)

Shakuhachi Teacher F added:

In a way, I ask my students to reflect on their own playing. For example, in Skype lessons, since we can't play together, I ask the student to play a section, and then I play it afterwards, and I ask them to reflect on what they heard in themselves, and what they heard in me, and also to say what they like about themselves, for example. I mean, there's no need for me to ask what they do not like about themselves, but you know, so I usually ask them what they like about their own performance, and then I ask them for what they heard in my playing that was different, and what they liked.

And then, usually after that, they can play once more, to see if they can keep what they like about themselves, but also take in what they like about my performance, and they could see what's different than their own. (Interview F, #145)

Shakuhachi Teacher A also added:

Yeah, my teacher often said that, you have to be your good teacher. That means, we have to judge our own performance exactly. So this is very difficult. I have asked my teacher about that. He was in his early 60s, he was such a great master, but when he was in his early 60s, I asked him, "Can you hear your own performance, while you are performing?" That means, can you judge exactly your sound, or what do you do, while you are playing? He said, "Oh, better than before." He was in his 60s, but his answer was "Better than before, but sometimes, I would be surprised by my recording. I don't know I played like this," he said. To judge our own performance, while we are performing, is very difficult. So I always recommend students to record on their own and check. That means we have to know the reality. So, we are biased. We'd think, I had to, must, have played like this, so we can hear that. But reality is not the same. Reality is very different. So, we have to know the reality, so only recording can show the reality for that person. So I would recommend them to record and check. [nods head] (Interview A, #237)

Shakuhachi Teacher E also added about how the goal of developing auto-didactic learning in the student could be manifested:

Oh yes, that's one of the things that I am very strict about. I encourage, I try to, as much as possible, I keep repeating constantly, that they have to, like I said before, to become their own teacher. I'd say, when you go home to practice, you have to imagine that I'm sitting on your shoulder, and listening. Every time you make a mistake, I'd say, do it again! There's a, you know, I don't know if you know the expression, or the proverb, practice makes perfect. (Interview E, #75)

Double Exposure of the lesson via Skype: during and after lessons

For shakuhachi teacher D, the education space continued for the teacher's students even after the lessons via Skype were over, most probably because they were inspired by what Leonard (1992) described as "the feeling of being 'apart together' in an exceptional situation, of sharing something important." The following extracts from Shakuhachi Teacher D illustrated this:

They have to learn to become self-reliant. So, I also encourage them, if they have a Skype lesson, try to make another hour available, after our Skype lesson immediately, to practice everything we did, because if you do that directly after your teaching situation, you retain a lot more of the lesson. (Interview D, #223)

I ask all my students to do that. Right after lesson, in other words, every lesson should be 2 hours. 1 hour with me, then 1 hour doing everything over that we just learned. Then, it really sticks. (Interview D, #227)

It's a simple learning psychology. It's well known. Look at the time gap between your lesson and your practice. The more you forget. (Interview D, #231)

They see the results if they do this. They see what happens immediately, and they don't need any persuasion. I mean, it's like self-evident. Immediately, they see the benefit of doing this. That's why I don't send them the recording straight away, because I want them to have that situation where they're sitting there with their score, and their notes on the score, and their shakuhachi, and they basically... what they're doing is taking the form into themselves, straightaway after the lesson, which is much better than listening to my recording. That's the... listening to my recording is the easier way. I don't want it to be that easy. So, my recording becomes more useful after they know how to play. Not before. (Interview D, #235)

Innovation of teaching methods for Skype

The shakuhachi teachers had to explore and innovate teaching methods or skills in order to teach students via Skype to play the shakuhachi. Instead of being stumped by some of the technical constraints in the Skype environment, they focused on fulfilling the dialectical contract to the student by trying to continue teaching despite the problems they experienced due to technical constraints of Skype and the Internet. Additionally, one uniquely innovative teaching technique pioneered by one particular shakuhachi teacher will be highlighted in this section.

The shakuhachi teachers' knowledge of Shakuhachi teaching via Skype seemed to be interwoven with the context of their face-to-face teaching experiences. The shakuhachi teachers had to re-examine their own teaching processes. They had to try to take a step back and learn from their experiences. The shakuhachi teachers innovated teaching techniques that were not present before they started the practice of teaching via Skype. The following extracts depicted this. Shakuhachi teachers D, F, and B explained how they had transformed their teaching methods to adapt to the Skype environment in the following extracts.

Shakuhachi Teacher D described:

Yeah, the very first time you teach via Skype, you learn very quickly that you need to give space to the dialogue. You need to give space because of the time lag. So, there is a kind of politeness that you have to use, both people, so that we do not talk over each other. So, you very quickly find that out. Secondly, I realized that I will have to ask my student to demonstrate their posture to me deliberately, because I can only see one view. So I have to ask them, how are they sitting? How is their head on their shoulders? You know, I have to sometimes ask them these things, because the picture is not clear. (Interview D, #51)

Early solutions to overcome some idiosyncrasies of the Skype task environment might be unsophisticated, but still effective. For example, Shakuhachi Teacher F used this workaround:

I'm used to it now, especially with [name of student]. I do it sometimes with other students too, but for him, it's no new thing, because he lives in [name of country] and I think somehow, I don't know, but the connection between [name of country] and [name of another country] is not particularly good, so in this case the video you see, is actually slightly different from the usual situation. The usual situation is that I get a lot of noise. Cyberspace noise. And I discovered that if I make a sound, the noise disappears. So for example, if I ask [name of student] to play, you know, play a section of something like that. He's got used to that, I'd sit and clap, with certain intervals, and that's just chasing away the cyberspace demons, we call it, you know. (Interview F, #121)

Shakuhachi Teacher B showed her sense of sensitivity to specific cues within the task environment to generate a basic understanding of the situational demands. In the video recordings of the shakuhachi teachers' actual lessons via Skype, it was observed that they had transformed their teaching methods by explaining more clearly and demonstrating how to play the shakuhachi at a slower pace with lots of hand and body gestures during lessons via Skype. Shakuhachi Teacher B described:

I sing a lot when I teach, just to show them how things move, particularly Meri Kari. I try to... I also use hand gestures a lot to show how pitch varies, particularly, you know, honkyoku phrases have a lot of vibrato, for instance, very sophisticated vibrato patterns. There's one, for instance, that goes [participant sings to a vibrato pattern]. And I use singing and hand gestures. And I have them do the same thing as well. So, yeah! I use that. (Interview B, #199)

In the video recordings of Shakuhachi Teacher D's Skype lessons, in order to overcome the sometimes garbled audio quality due to the intermittent lag in the internet connection, it was observed that the shakuhachi teacher had innovated the extensive use of hands to enhance teaching by providing gestural scaffolding to help the student learn some concepts in playing the shakuhachi (see Figures 11, 12, and 13).

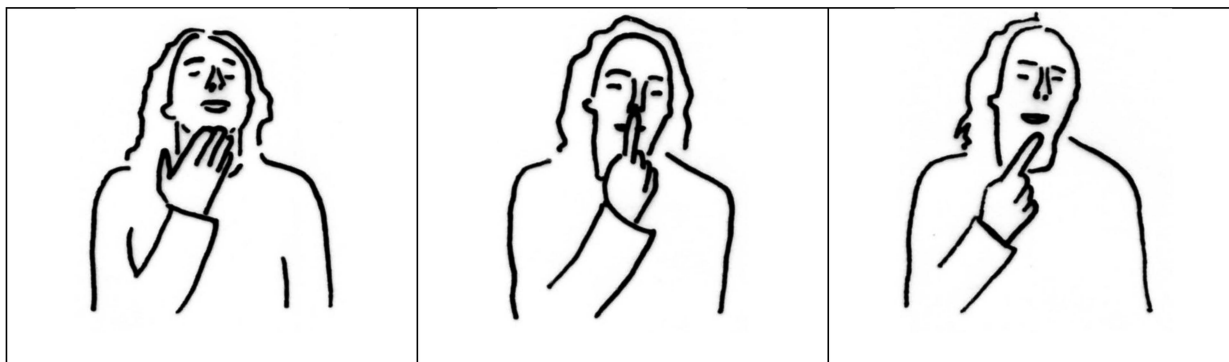


Figure 11. Line drawings traced from freeze frames of video recording of actual Skype lesson showing Shakuhachi Teacher D using gestures while singing the musical notes to explain about the role of the lips and chin in shakuhachi playing to the student.

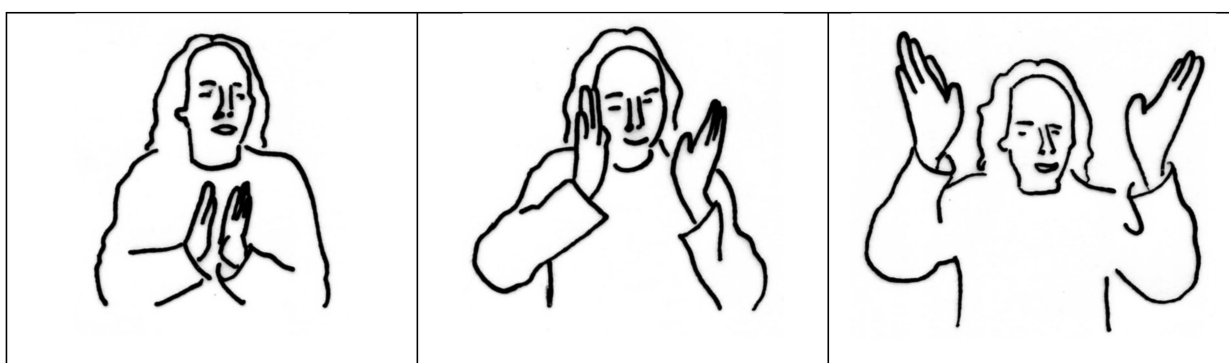


Figure 12. Line drawings traced from freeze frames of video recording of actual Skype lesson showing Shakuhachi Teacher D using gestures while explaining about dynamics (audio volume) to the student.

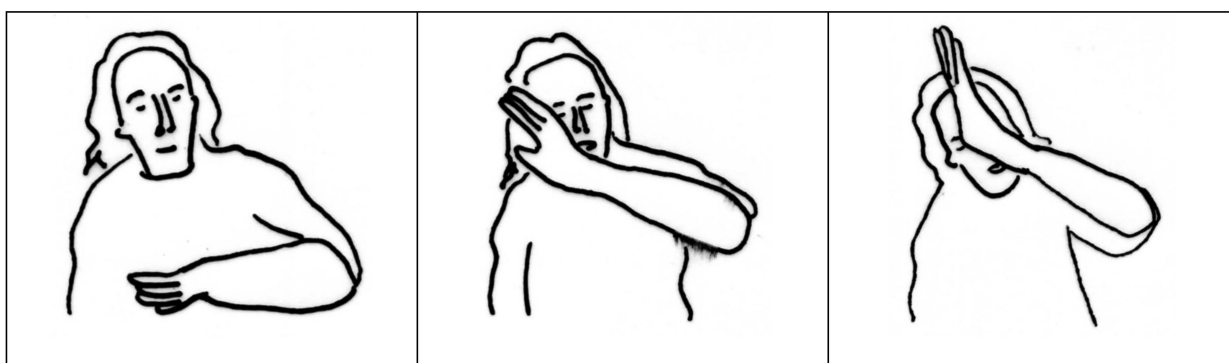


Figure 13. Line drawings traced from freeze frames of video recording of actual Skype lesson showing Shakuhachi Teacher D using gestures while explaining about pitch control to the student.

Shakuhachi Teacher G transformed the practice of teaching via Skype by innovating techniques to teach the student how to perform certain techniques in easier ways while playing the shakuhachi. Shakuhachi Teacher G described:

My teacher always says, about... the center of honkyoku, the message of honkyoku, and the message of that tune. Yeah, I want to do the same thing, about the message of the tune, but I add, I'm adding my ideas, how to breathe, how to use the lips, how to use the neck. It is so difficult, you know. Meri [name of the technique of tilting the head downwards to play a note on the shakuhachi] is so difficult. I found many techniques for Meri, more easily, and I add my techniques to [teaching] students. (Interview G, #95)

Like the other six shakuhachi teachers in this study, Shakuhachi Teacher G also had to orientate to the position of the webcam and had to turn the body to show the student how to play the shakuhachi (see Figure 14). The shakuhachi teacher had to combine what was known from face-to-face lessons with the shakuhachi teacher's own shakuhachi teacher and adapt to the constraints of Skype videoconferencing technology when teaching via Skype.

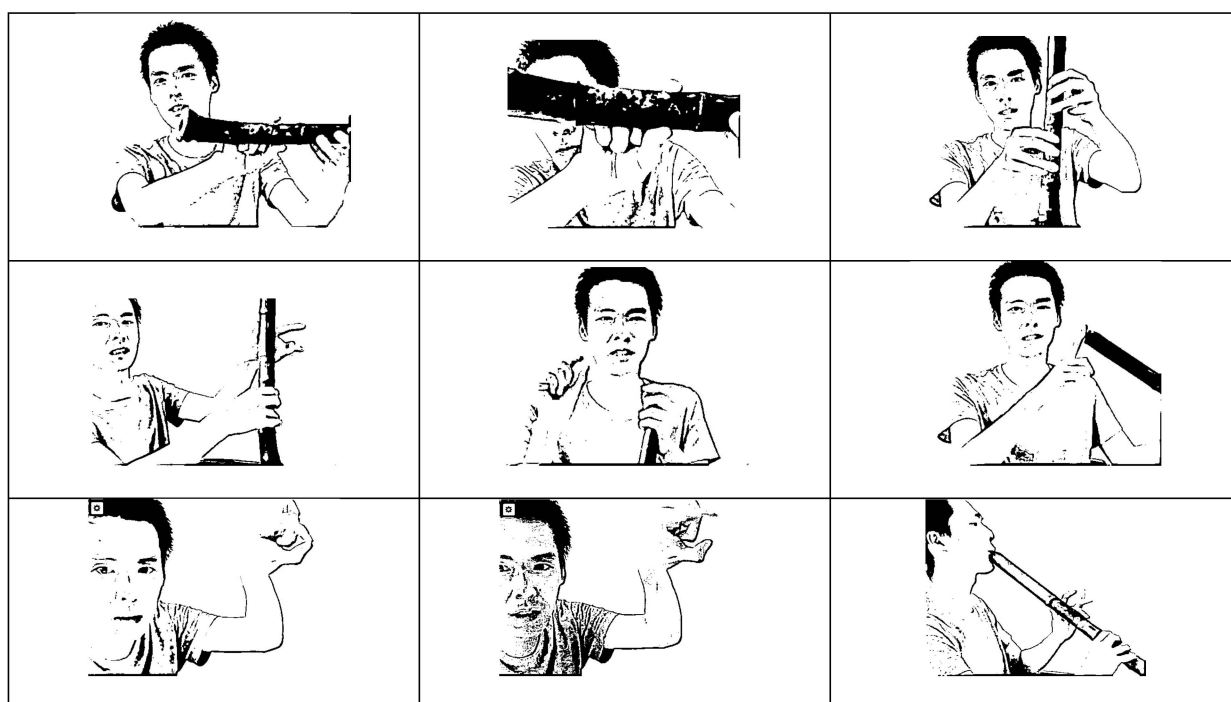


Figure 14. Illustrations generated from freeze frames of video recordings of actual Skype lesson in which Shakuhachi Teacher G had to orientate the body, hands, and shakuhachi to the webcam to demonstrate what the shakuhachi teacher needed the student to see.

Shakuhachi teacher E was the only participant in this study who had innovated and used a very unique technique for overcoming the problem of network latency in Skype to enable both the teacher and the student to play together in real-time. Being able to play in real-time together with the students was considered by the shakuhachi teachers to be important in the tradition of shakuhachi teaching. A common problem in Skype was that the teacher and learner were unable to play or sing together in real-time, most likely because of inherent network latency. This very small temporal separation had invariably created complexity for the shakuhachi teachers during the Skype session. She explained how she innovated this teaching method in the following two extracts. Shakuhachi Teacher E described:

I think there are some. For example, being able to play out-of-sync. With the student, of course, that would be impossible in, you know, face-to-face. And they'd see, at least by looking at the fingers. I can also tell by their breathing, whether or not they're breathing correctly in the right spots, and so forth. So that is an example of developing a new technique, you know, I never did that before, you know, I never had to, of course. And of course, just being able to listen to a really really bad sound that often breaking up, not clear at all, but I can still kind of get an idea. The more I try, the more experience I have, whether or not they're... what the sound really is like. With the bad connections, sometimes on the Internet. So those are definitely different new techniques that I didn't need, and I don't need when I'm teaching face-to-face. (Interview E, #51)

Shakuhachi Teacher E added:

Well, the skills I'm talking about is just through teaching with Skype. I'm always trying to do better, and that's true with anything, both face-to-face teaching and Skype teaching. So I'm always thinking, you know, how can I do this better? The very biggest drawback with Skype for shakuhachi, and this is, I think, unique to playing shakuhachi, is the inability to play together. You know, with other musical instruments, like if you go have a piano lesson, the teacher says, OK let's hear the piece. The teacher rarely plays together with you. The teacher is just sitting there watching you play. They might demonstrate bits and so forth, but never, hardly ever

does a piano teacher or singe, flute teacher or violin teacher... none of those teachers play that much together with the student. With the shakuhachi, traditionally, nearly the entire lesson is being played together. You can't do that with Skype. So I'm always thinking, well, how can I do that? How can I do that? Even though it's not perfect, by turning off my sound, otherwise it gets this feedback loop. I turn off my sound, they play together with me, at least they get the experience of playing together with me, so that my sound reinforces their sound, and they get more confident. Hopefully, they can hear when they're playing the wrong pitch, for example, or the wrong tempo, certainly the wrong fingering. You know, all the benefits of playing together with your teacher, the student gets. It's more difficult for me, because I can't hear them. But it makes Skype lessons a little bit closer to face-to-face lessons. (Interview E, #55)

Overall, the shakuhachi teachers seemed to have enjoyed innovating transformational teaching techniques to adapt to the Skype lesson environment, and it even made them feel that teaching outside of Skype seem easier. The following extract from Shakuhachi Teacher B exemplified this:

Yeah, I think, if you can do it on Skype, you certainly can do it face-to-face, and again in contrast, when you have somebody here live, you can reach over and move their finger [laughs]. That's very refreshing. You can't do that on Skype. [chuckles] I think it's still the fact that the teaching aspect still gets better and better, keep creating new methods. That, as a creative activity, is very rewarding. (Interview B, #225)

Gracefully moving beyond problems

This section explores how the shakuhachi teachers gracefully moved beyond the problems, despite the challenges they had faced. From the interview transcripts, and from observations of the video recordings of their Skype lessons, it seemed that although they claimed to experience similar barriers and frustrations when teaching their students via Skype, each of them seemed to respond with resilience. Rather than focusing on the barriers, they tend to focus on the higher purpose, and they continued teaching via Skype. That purpose might be to transmit the shakuhachi tradition and thus liberate the potential that was already in their students to play the shakuhachi tunes. Although the challenges of shakuhachi teaching via Skype were quite different to those in face-to-face teaching, the shakuhachi teachers could handle themselves well and stayed resourceful in the moment.

Each shakuhachi teacher's developmental path was unique. The shakuhachi teachers knew how to reflect and leverage on their strengths while recognizing their limitations, and could leave the comfort zone to have new experiences of teaching students via Skype. These new experiences had challenged their working assumptions, and also moved them toward excellence in teaching via Skype.

From the findings presented earlier in the previous sections, it was evident that the shakuhachi teachers highlighted how they had innovated new teaching techniques to teach via Skype, rather than insisting on teaching using the face-to-face studio-based methods via Skype. In other words, the technical problems in Skype seemingly had become “backgrounded” by the shakuhachi teachers—perhaps they had adapted to them in the sense of ignoring them—while their practice of teaching their students were probably increasingly “foregrounded.” There was indeterminacy in the dynamic ever-evolving conditions during the Skype sessions that were perplexing and yet unavoidable. Yet, the shakuhachi teachers had made the difficult task of shakuhachi teaching via Skype appear effortless, and managed to move the lessons forward even when vicissitudes had occurred.

Collins notes that, “the stronger sense of involvement, of being pulled into the action, is from the sound” (2004, p. 55). According to Collins, video- and

audioconferencing operate at a lower level of intensity than face-to-face gatherings. Therefore he asserts that “remote hookups however vivid will always be considered weak substitutions for the solidarity of actual bodily presence,” and although he concedes that “some degree of intersubjectivity and shared mood can take place by remote video ... this nevertheless seems pale compared to face-to-face, embodied encounters” (2004, p. 62). Turner (2002, p. i) similarly states that:

Even when visual media, such as videoconferencing provide us a picture of others, our visual senses still cannot detect all the information that we naturally perceive when interacting in face-to-face situations. Just how far technologies will advance in producing sharper images of others is hard to predict, but the very need to develop more refined technologies tells us something about what humans seek. We prefer visual contact with co-present others, especially with those in whom we have socioemotional investments.

Awareness of one’s choices can be viewed as a form of awareness in situations encouraging a more deliberate, engaging effort on the shakuhachi teachers’ part. The shakuhachi teachers were willing to learn, observe, and improve. While the shakuhachi teachers might have felt the need to respond to vicissitudes while teaching the Skype lessons, most of them expressed that they had learned to utilize them as another piece of data that helped them decide what to do. Their challenge was to keep students moving forward. They could gracefully move beyond problems by continuously focusing on their highest purpose: the development of their students, which ultimately fulfilled the transmission of the shakuhachi tradition.

Many of the shakuhachi teachers who participated in this study described about the occasional awkwardness of teaching via Skype, as the Skype teaching environment was not verisimilar to teaching in real-time face-to-face studio environments when the teacher and the student were in the same physical room, but they also acknowledged this constraint as part of the teaching process when teaching via Skype. The shakuhachi teachers shared personal examples of carrying on in the face of encountering vicissitudes during lessons via Skype. The following extracts speak to this dynamic:

Shakuhachi Teacher A describes:

I know that Skype lesson has a limit. Not perfect. But the student and I should see and have face-to-face lessons. Almost all my students do like that. Only one, a [nationality of a country], I haven't met him. [smiles] But others, we have had face-to-face lessons. And sometimes, they come to [name of country], or when I visit their country, we have face-to-face lessons. So Skype lessons can't be the main thing. I recognize it helps. But because of the long distance, we have to choose this system. But if possible, we should do face-to-face lessons. So Skype lessons just help a lot, and it's easy, and cheap, and something like that. (Interview A, #153)

Shakuhachi Teacher C added:

So weird. Very strange, because, you know, I came from the traditional face-to-face, you know, as all traditional things are. This one, you know, you couldn't play together, which you have to. When you're in a lesson, you always play together, so you can't play together. You can't make instant corrections. You can't play the student's flute. So those were the barriers that I had to work against. So, but that's the next best thing. It's the fastest next best thing... especially [for] people who are far [apart], distance-wise. You get around that. [For] professional shakuhachi player, you know your instrument in and out, you know the music, so through that knowledge, it's not so hard to make the correct proper adjustments. Just listening through Skype, you know, it's not a hundred percent, but you get the idea, the basic idea. Usually, my adjustments are pretty correct. Yeah. (Interview C, #49)

In one of the Skype lessons, the Shakuhachi Teacher F experienced intermittent loss of video signal during her Skype lesson. She had to continue using audio signal alone. Even after the video feed was not used, her ability to effortlessly speak with impact, using even just the audio signal in Skype, was vital to the teaching practice. Teaching via audio signal alone in Skype could be tricky. The teacher could not see the student. The student could not see the teacher. All the teacher had to go on were her words, pace, energy and voice tone. She effortlessly exuded confidence when she spoke in the Skype session. There was no visual

feedback to tell the teacher if she was giving the student what was needed. There were no appreciative smiles to tell the teacher that she was doing well or bored looks to tell the teacher that the student was lost. Without body language to read via the video feed, it was vital for the teacher to get feedback from the student via the audio feed in Skype. The shakuhachi teacher's voice was full of the relaxed warmth. What made it especially impressive was her ability to communicate via voice alone — and the care for and connection she had with the student. The shakuhachi teacher effortlessly exuded presence, empathy and influence. Shakuhachi Teacher F seemed to have accepted the technical constraints of the Skype teaching environment, faced challenges, and adapted with confidence, knowing that she was able to move the student and the lesson forward:

But in that case, with the video that you have, for some reason, it was actually the problem was on his side. He had problems hearing me. So on my side, it was fairly OK. It was fairly minor. Then he asked for the videos to be turned off, because he can't hear. So, usually the other way round. So, I don't feel anything particular, I mean ... a lot of the teaching can be done without the video aspect. I prefer if I can see him, certainly because, you know, one thing is, one specific moment I want to check if he does it right. But if I can see him all the time, there are other things I suddenly say, "hey, but the way, you are, you know, the way you hold your flute," or whatever, or "I discovered one hole open, haven't you." Things like that, that I can't do when Skype is so bad. That's what we have to deal with, I suppose. (Interview F, #121)

Shakuhachi Teacher E aptly summed up about what it had meant to her in order to move gracefully beyond problems:

One can't change whether or not experience is pleasant or not. Certain experiences are just unpleasant, and certain experiences are intrinsically more pleasant. What one can do though is change the way that pleasantness or unpleasantness affects oneself. In a sense, by becoming detached from the pleasantness or unpleasantness one is able in fact to enjoy the intrinsic pleasure of just being alive and of course teaching is part of it, in my case a major part of my life. You know, disruptions are disruptions. Help them! They're just... this they happened now that upsets me that it's in a sense part of my

emotional makeup possible even something do genetically perhaps genetically I may be more or less prone to reacting against that negatively when something occurs that I don't want to occur like a disruption. It certainly helps reduce the level of frustration anger and impatience as well as duration that those negative emotions on me so rather than being upset with the direct disruption to the point where I can't continue the lesson throwing up my arms in disgust I might just accept this as our own not a disruption. But let's try to fix it. See how it goes, so that it's becomes a minor irritation rather than some something that's so upsetting that I have to stop teaching that lesson, for example. The less frequent or I should rephrase that to the less intense the negative emotions are felt and the less time over which they are felt that lessening of the intensity and lessening the duration of the negative emotional episodes I do think lead to a more contented life and it makes life more enjoyable overall. (Interview E, #100)

5.3 Summary of Chapter 5

In Chapter 4 (Findings of the study Part 1) and here in Chapter 5 (Findings of the study Part 2), the findings were presented using cross-case analysis to display all emerging themes and super-ordinate themes. Shakuhachi teaching had in some ways been transformed by shakuhachi teachers' usage of interactive videoconferencing technology and made possible, in ways unimaginable just decades ago, for shakuhachi teachers to interact with and make their music instruction accessible to students around the world from the comfort of their own homes. In doing so, they had undeniably lived through new textures of teaching experiences that they might not have encountered, had they not taught shakuhachi via Skype. For them, they might even have found that their experience of shakuhachi teaching (whether via face-to-face or via Skype sessions) might have been transformed in online spaces. Going forward, this transformation may allow for forms of “reframing” by these shakuhachi teachers that could enable new breakthroughs in teaching techniques and open up new possibilities to transmit the shakuhachi tradition.

Chapters 6 and 7 will discuss the greater implications of these findings for answering the over-arching research question: “How do the Flow experiences of the shakuhachi teachers contribute to their practices of shakuhachi teaching via Skype?” Interestingly, there were also possible exemplars in the emergent themes of “gravitas-effortlessness” in this chapter that might have interplayed with the shakuhachi teachers' flow experiences as they were teaching students via Skype. They could be considered as paradoxes; because it might have both enabled and constrained the emergence of flow experiences for the shakuhachi teachers who were teaching via the virtual spaces of Skype. Chapters 6 and 7 will also discuss the implications of these findings for educational practice.

CHAPTER 6: DISCUSSION OF FINDINGS – PART 1

6.1 Introduction

Chapters 6 and 7 will link and relate the findings of this study to the extant literature and answer the over-arching research question: How do the flow experiences of the shakuhachi teachers contribute toward their practice of teaching via Skype? This chapter will present part one of the discussions of the findings. The next chapter will present part two.

As mentioned in Chapters 4 and 5, some themes have not, to the researcher's knowledge, been associated with the topic under study before. These might function as indicators to gaps in the extant literature. The discussion that follows is an interpretative account of the themes with references made to the results and to the literature review. Methodologically, IPA was a good fit with the research aims and in exploring the phenomenon of flow. This supports the view of Eatough and Smith (2008), and Reid, Flowers, and Larkin (2005) that IPA is an appropriate method to use in research in the paradigm of positive psychology, within which the theory of flow is located. This chapter presents a discussion of the researcher's understanding about the phenomenon of Flow experiences in shakuhachi teaching via Skype.

6.2 Overview of the new findings from interpretative phenomenological analysis of Flow experiences of shakuhachi teaching via Skype

Interpretative phenomenological analysis of the findings had explored some of the ways that flow experiences could have contributed toward the shakuhachi teachers' practice of shakuhachi teaching via Skype, and vice versa. It was not the stated intent of this study to examine all nine characteristics of flow experiences and their roles within the lived experiences of shakuhachi teaching via Skype. Nevertheless, IPA of the findings (from Chapters 4 and 5) revealed some intricate details about the phenomenon being studied: the lived experiences of seven shakuhachi teachers teaching via Skype. As discussed in the literature review, Csikszentmihalyi's (1982, 1990) Theory of Optimal Performance, also referred to as Flow Theory, has been characterized by the nine main characteristics of flow experiences. The first six are:

- There are clear goals every step of the way.
- There is immediate feedback to one's action.
- There is a balance between challenges and skills.
- Action and awareness are merged.
- Distractions are excluded from consciousness.
- There is no worry of failure.

These next three characteristics are either implied in or a result of flow experiences:

- Self-consciousness disappears.
- The sense of time becomes distorted.
- The activity becomes autotelic.

The main contribution to knowledge from this chapter is the way the findings were analyzed using IPA, of going back to the thing itself. The participants were never asked directly to describe their Flow experiences per se. Neither was it assumed that the participants had Flow experiences. However, the traits of Flow experiences that were defined by

Csikszentmihalyi (1975, 1982, 1990, 1993, 1999) could still be explored toward an understanding of the practice of shakuhachi teaching via Skype.

This research has provided an opportunity to draw on the tradition of phenomenology and the methods within IPA to explore the phenomenon of Flow experiences in shakuhachi teaching via Skype. Davis and Sumara (2006) point out that one of the greatest fallacies of research inquiry is presuming that knowledge borne of descriptive, theoretical or experimental studies would be absolutely true and stable. As had been shown, the phenomenon of shakuhachi teaching via Skype was complex and multifaceted.

There is a tendency for the researcher to write himself or herself out of the research findings. Davis and Sumara (2006) assert that, there is an obligation by the researcher, even an ethical imperative, to be heedful to how the researcher is involved in the phenomenon being studied. This, the researcher had attempted to fulfill through his own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, so that he could become more empathetic toward the lived experiences of the shakuhachi teachers in this study who were teaching via Skype. The researcher had asked himself within this study:

- How was he being influenced by or intending to influence the phenomenon that he was studying?
- How might this research be taken up by music teachers (for example, other shakuhachi teachers or other music educators)?
- How can the interpretative phenomenological analyses in this study be meaningfully presented?

This study does not strive to reach any definitive truth about the phenomenon of flow experiences in shakuhachi teaching via Skype. Its purpose is not to convince people to concur with the findings and discussions in this study, but to encourage a more phenomenological attitude of openness toward novel realms of possibilities. In this study, attention had been focused on the tacit knowledge that emerged during the shakuhachi teachers' lived moments of teaching via Skype. Interpretative analyses of the dynamics in teaching could not only help to make sense of the lived experiences of the teachers, but could also inform other domains in which co-activity in virtual spaces on the Internet is central. The fact that these teachers could

be so good at prompting the co-activity of their co-present student in the virtual space of the Skype instructional environment, despite the technical constraints of Skype and the inherent network lag, suggests a depth of enacted knowledge that could be rendered available to others.

This study did not presuppose or attempt to offer an entire depiction of some mien of reality. The interpretative phenomenological analyses used in this study did not allow for easy modeling of complex phenomena involved with shakuhachi teaching via Skype. Indeed, the analyses offered in this study were merely one of many possibilities. The researcher did not view the work in this study in strictly representational terms. There could be other modes of presentation. For example, instead of an interpretative phenomenological analysis of Flow experiences in shakuhachi teaching via Skype, the findings could also be presented as human-technology affordance interactions, which might lead to Flow experiences, or as epistemic game theoretical analysis of teaching decisions made by the teachers during lessons via Skype which might lead to Flow experiences. The possibilities were endless.

Davis and Sumara (2006) argue that one cannot represent things as they are, simply because the representation contributes to the transformation of an always evolving reality. So framed, this study might contribute in some small way toward the expansion of the space of the possible – that is, as presentational, as well as representational. Education is, after all, concomitantly representational and presentational. Likewise, the lived experiences of the shakuhachi teachers could not be easily pried apart to discuss the characteristics of Flow experiences.

The following sections will present some new findings about Flow experiences that had emerged from the researcher's understanding of the phenomenon being studied to enrich Csikszentmihalyi's (1982, 1990) Theory of Optimum Performance, also referred to as the Theory of Flow (see Table 9):

Characteristic(s) of Flow Experiences, as depicted by Csikszentmihalyi	New interpretations of the particular characteristic(s) of Flow in this study
<p><u>Chapter 6 section 6.2.1</u></p> <p><i>Flow characteristic #1:</i> Distortion of sense of time</p>	<p>Not merely 'distortion' of sense of time per se, but the experiencing of the complex unity of past, present, and future in the lived moments of 'teaching ideations.' Sense of time could be future-oriented, present-oriented or past-oriented.</p>

Characteristic(s) of Flow Experiences, as depicted by Csikszentmihalyi	New interpretations of the particular characteristic(s) of Flow in this study
<u>Chapter 6 section 6.2.2</u> <i>Flow characteristic #2:</i> Actions and awareness are merged	It might be ‘vital simultaneities’ of actions and awareness, instead of actions and awareness being ‘merged.’
<u>Chapter 6 section 6.2.3</u> <i>Flow characteristic #3:</i> Skills and challenges are balanced, and <i>Flow characteristic #4:</i> No fear of failure; with sense of control	Balance between skills and challenges were far from equilibrium. The shakuhachi teachers were performing at the edge between vicissitude and ‘business-as-usual’ due to inherent network lag in Skype lessons. The shakuhachi teachers had no fear of loss of control during periods of vicissitude. They had great sense of being in control.
<u>Chapter 7 section 7.2.1</u> <i>Flow characteristic #5:</i> Immediate feedback about one’s actions	Questioning as exploratory feedback of the shakuhachi teachers’ teaching actions via Skype.
<u>Chapter 7 section 7.2.2</u> <i>Flow characteristic #6:</i> Distractions are outside of consciousness	It could be ‘blurring of boundaries’ between the shakuhachi teacher and the activities in the education space of the Skype instructional environment via anthropomorphodization of artifacts (shakuhachi flute as ‘teacher’).
<u>Chapter 7 section 7.2.3</u> <i>Flow characteristic #7:</i> Self-consciousness disappears	Self-consciousness could disappear in four possible stages: (a) Unconscious incompetence (b) Conscious incompetence (c) Conscious competence (d) Unconscious competence
<u>Chapter 7 section 7.2.4</u> <i>Flow characteristic #8:</i> Clear goals every step of the way	The shakuhachi teachers’ goals of assessing their students’ progress could be characterized as: (a) linear, (b) lateral, (c) instantaneous, (d) independence, and/or (e) uplifting.
<u>Chapter 7 section 7.2.5</u> <i>Flow characteristic #9:</i> The activity becomes autotelic	Autotelic quality of the experiences of shakuhachi teaching via Skype was dynamic.

Table 9. Overview of the interpretative analysis of the findings through the lens of Csikszentmihalyi’s Flow characteristics

More will be discussed about the complex phenomenon of shakuhachi teaching via Skype in this chapter, in relation to Csikszentmihalyi's Flow theory and discourses that have arisen to make sense of the complex emergence of flow experiences in shakuhachi teaching via Skype. It will bring this study full circle back to answering the overarching research question: how do the flow experiences of the shakuhachi teachers contribute toward their practices of teaching students via Skype? In the subsequent sections of this chapter, discussions will also be presented to suggest how the complexity of flow experiences had possibly been put to work for the teachers during Skype lessons.

6.2.1 Distortion of sense of time in shakuhachi teaching via Skype

In Csikszentmihalyi's (1982, 1990) Flow Theory, when a person experiences Flow, his or her sense of time might seem to be distorted. In the extant literature, the experience of the dilation or expansion or compression of time during Flow has been recognized (Conti, 2001; Stefan Engeser & Sciepe-Tiska, 2012; Landhäuser & Keller, 2012; Peterson, 2011).

In the context of experience, Sawatzky (2011) explains that time is not the 'machinic constant' that organizes our lives, that is neatly sliced up into equal chunks (seconds) which are grouped together into bigger chunks (minutes) which are then mapped out and displayed on the dial of a clock as numbers. Our sense of time emerges as a rather elastic entity that continually changes shape. In experience, chronological time can fold and unfold in myriad ways.

In neuroscience, it has been speculated that during novel situations, time feels slower because the brain pays more attention (Dietrich, 2004; MacFadden & Schoech, 2010). The brain pays less attention to the mundane and more attention to novel stimuli (Dietrich & Stoll, 2010; Posner et al., 2010; Schmeichel & Baumeister, 2010; Ullén et al., 2010). The greatest insight, however, is that the brain does not use man-made clock. Rather, it uses patterns that shape how we relate to the world as a clock (Buonomano, 2012). To the researcher's knowledge, no studies examined the distortion of sense of time in an educational context. In this study, IPA revealed that time as experienced in the context of shakuhachi teaching via Skype sessions occurred in different ways and at different points in the teaching process.

The interview data in this study indicated several common threads among participants that were linked to future, present, and past orientations:

Future-oriented

1. Punctuality of the shakuhachi teacher in starting the lesson via Skype
2. Assessment of student's playing of the shakuhachi
3. Proclivity / preparation of the lesson to be conducted via Skype

Present-oriented

1. Solving problems encountered during teaching of shakuhachi via Skype
2. Playing shakuhachi

Past-oriented

1. Shakuhachi tradition
2. Recalling people or events

Each of the shakuhachi teachers in this study was teaching via Skype and had to deal with the various constraints of videoconferencing technology and the ever-present inherent lag in the transmission of the video/audio signal across the Internet. As the teacher moved through their experiences, the prior knowledge from his or her past lived-experiences might have contributed to the robustness of their practice. Shakuhachi teaching via Skype could be simultaneously both spontaneous and deliberate. It could be spontaneous in the sense that the teachers had to be reactive to the ever-evolving conditions of the Skype instructional setting. Change was happening every moment. Dynamic adjustments by the shakuhachi teachers happened quickly. The work of these teachers could also be deliberative; the reflection of their teaching practice via Skype might be going on concurrently with their actions. However,

the iteration of their deliberative reflections might occur over a longer timescale, over days, weeks, months, even years of their teaching practice.

When the shakuhachi teachers were reflecting, it might not mean that everything stopped during reflection (Beautement & Broenner, 2011). In the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, the researcher had apperceived that thoughts might cross his mind even as he was doing things – considering what was going on, considering the possibilities, and wondering about different options in relation to whether he might be doing the right thing, or reflecting on what needed to be done when the context had changed in the Skype instructional environment. By the same token, during a Skype lesson, there might be options that needed to be reconsidered by the shakuhachi teacher during the teaching process. Zimbardo and Boyd (2009) offer that, “the future, like the past, is never experienced directly. It is a psychologically constructed mental state. It directs a person away from the certainties of the here and now, to a world of imagined options, of probabilities, of if-thens” (p. 137). When the shakuhachi teachers were in future-oriented mode, they might view the past as a reservoir of mistakes to be rectified and successes to be repeated and expanded. This future is where strategies could be generated and reviewed by the teacher. As noted in the findings in Chapters 4 and 5, the teachers had used a number of techniques that enabled them to balance strategy against a myriad of possibilities such that their intent could be modified and their teaching practice could be transformed, as they deemed necessary.

By projecting themselves into the future, the shakuhachi teachers could consider what could happen, rather than look at what was right in front of them. The teachers could find themselves avoiding missed opportunities to implement a teachable moment. For example, Shakuhachi Teachers E and F mentioned that if the student did not practice, they would encourage them instead of admonishing them. The teachers could also avoid repeating behaviors that might have worked in the past but which might not be relevant in the Skype instructional environment. For example, in face-to-face lessons in studio settings, the teacher and student playing together simultaneously in real-time was practiced, but this was no longer possible in the Skype instructional environment. The teacher could experience an ongoing review of strategies, given current realities and experiences to explore all sorts of possible futures. It formed the basis for considering options, assessing the current situation and

shaping the teaching activities. To cite another example, during tonal analysis by the shakuhachi teacher of the student's playing during Skype lessons, the shakuhachi teacher might have to psychologically separate oneself from and reflect on the experience. In relation to flow experiences, the time following flow might be the moment when one realizes and appreciates the experience that did not occur during the Flow experience.

Sense of time amid the nestedness of the shakuhachi teacher's teaching ideation

As had become clear through the findings in Chapter 5, the complexity of various aspects of the lived experiences of shakuhachi teaching via Skype could not be easily pried apart. Each aspect of this educational phenomenon was dependent on every other. For the purpose of contributing new knowledge to the domain of music educational research, it behoves the researcher to at least try to proffer that perhaps, the complex phenomenon of shakuhachi teaching via Skype could be better appreciated by this figurative representation that depicted the nestedness of the different parts of this complex phenomenon (see Figure 15). Adapted from the work developed by Davis and Sumara (2006), each region in this image was intended to represent a part of a complex phenomenon—in this case, specifically related to the participants' practice.

In the context of shakuhachi music teaching, an important finding which emerged was that the complex phenomenon of teaching via Skype was not teacher-centered or even person-centered. The “neighbors” interplaying in this phenomenon referred to teaching ideas (what this researcher had termed as ‘teaching ideations’ in this study) that emerged during the shakuhachi Skype lesson (see Figure 15). Further, it might be interesting to consider that the notion of “control” by the teacher might have to do with emergent conceptual possibilities and that those interpretive possibilities during their practice of shakuhachi teaching via Skype (vis-à-vis any physical parameter in the instructional environment) could not be superintended or managed.

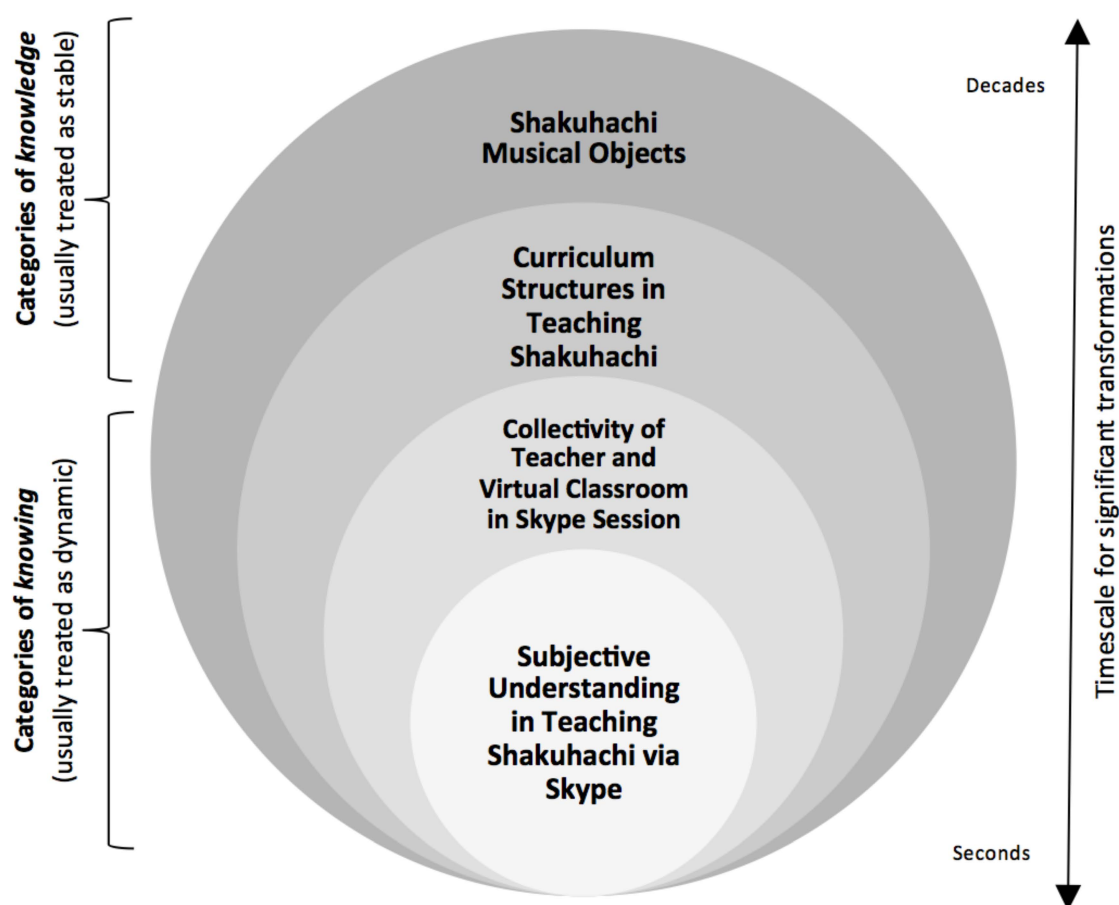


Figure 15. Nestedness of a shakuhachi teacher's 'teaching ideation'

Figure 15 above depicts a diagram that was used to support the argument that there were levels of collective knowledge (in this study, shakuhachi musical objects) and individual sense-making (the shakuhachi teachers' subjective understandings). For the convenience of referring to this diagram in this chapter, I shall henceforth refer to it as the shakuhachi teacher's 'teaching ideation' (for lack of a better term). In a complex phenomenon like the practice of teaching shakuhachi via Skype, the "object" (which could also be termed a "shakuhachi musical object" in the context of shakuhachi teaching-related teaching ideations in this study) at the center is never an individual, but an idea, a shared commitment, a common purpose, a collective orientation, an emergent possibility. Encapsulated within each 'teaching ideation' is a shakuhachi musical object, which Davis and Sumara (2006) offer could be understood as complex unities that are "ideas, intuitions, concepts, insights which together comprised the corpus of knowledge" (p. 145).

The outer layers of the shakuhachi teacher's 'teaching ideation' diagram represent established disciplinary knowledge and curricula based on that knowledge. In contrast to the outer layers, the parts in the inner regions — that is, personal understandings of the shakuhachi teachers — can be regarded as dynamic. Hence, shakuhachi teaching could be framed in terms of the teachers' coaxing each of his or her personal understandings to fit with the standards of established shakuhachi traditions which had been passed down to them from their own individual master teachers. It was underscored by the shakuhachi teachers in this study that their teaching methods were not merely the sum of their own teachers and their own style. It was some sort of complex conceptual blend, as previously highlighted in section *Innovation of teaching methods for Skype* in the findings in Chapter 5. The teachers had developed effective means not just to maintain its knowledge across generations of shakuhachi teachers across time when the shakuhachi tradition was first transmitted to Japan by monks from China. This process of knowledge "production" by the shakuhachi teachers might be described as an ever-expanding space of possibility that is opened and enlarged simply by exploring the space of what is currently possible in teaching via Skype. In this sense, the shakuhachi teachers were presented with an ever-evolving horizon of possibility; a horizon that is often mistaken by others as stable and as marking the limit of the knowable (Davis & Sumara, 2006). In the ever-evolving conditions in the Skype instructional setting, this horizon of possibility and the limit of the knowable might have expanded across time; unfolding fresh lived experiences for the participants in this study who were involved in shakuhachi teaching via Skype.

Simultaneities of emergence of characteristics of flow experiences during shakuhachi teaching via Skype

As the shakuhachi teacher moved through the lived experience of teaching his or her own student how to play shakuhachi via Skype (see Figure 16), the teacher's teaching ideations from prior knowledge of past lived experiences might have contributed to the 'vital simultaneities' (Davis, 2008; Davis & Sumara, 2006) of the emergence of the characteristics of Flow experiences, which in turn might have contributed to the robustness of the practice of shakuhachi teaching via Skype. However, a human being's attention span is limited and so Flow experiences could not be sustained over long periods of time (Weinschenk, 2011). This researcher submits that Flow could have 'simultaneity' in the same sense which Davis and Sumara (2006), and Davis (2008) describe phenomena that could operate or exit at the same time. The notion of 'simultaneity' is used here as a phenomenological interpretation that could be perceived as unexpectedly coincidental, and not co-implicated. From the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype (see Chapters 4 and 5), he apperceived that a little divergence (for example, taking a short break during the Skype lesson) from task-related Flow experiences (that is, shakuhachi teaching via Skype), such as IndulgentFlow (see Chapter 2) might be contributive to the robustness of the teaching practice. Conversely, it might be interesting to consider that, perhaps too much diversity from Flow of the task-oriented teaching activities might not be contributive to the teaching practice. For example, if the teacher was stuck in MalfunctionFlow (see Chapter 2) and over-enjoyed the Flow experiences of being over-critical about him/herself or being over-critical about the perfection of the student's performance, it might not be contributive to the teaching practice. As for ParaFlow experiences (see Chapter 2), no participants spoke about any experiences that could be regarded as that.

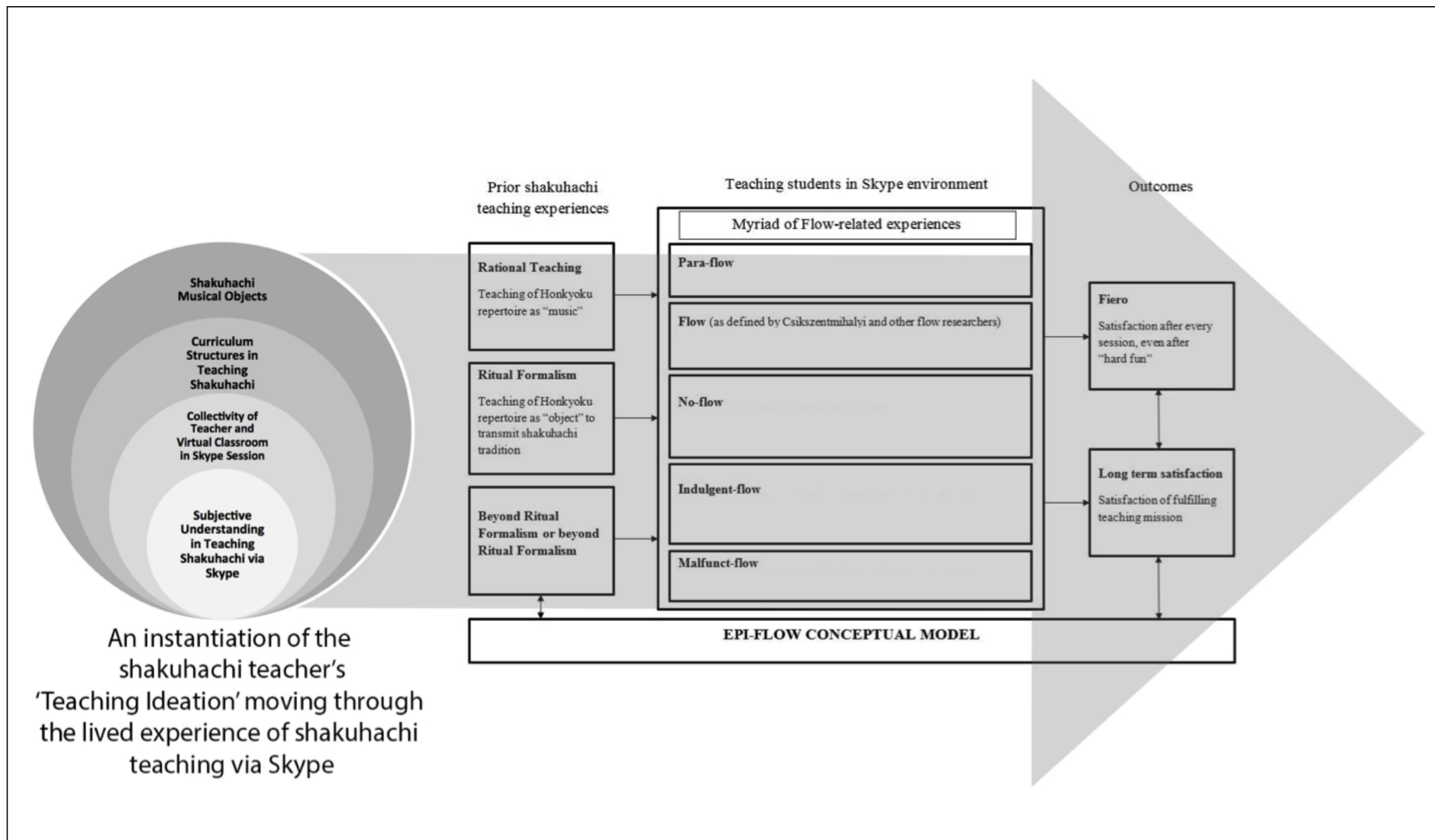


Figure 16. Refinement of the conceptual model from Chapter 2 literature review

Nakamura and Csikszentmihalyi (2009) state that flow experiences can be characterized by a simultaneity of the appearance of these characteristics: (1) concentration, (2) merging of action and awareness, (3) disappearance of self-consciousness, (4) a sense of control (no fear of failure), (5) distortion of sense of time, and (6) experiencing the activity itself as autotelic. Landhäußer and Keller (2012) clarify that those characteristics can appear independently of one another. Together they might emerge as what is termed “flow experience” (p. 66).

Researchers (Csikszentmihalyi & LeFevre, 1989; Eisenberger et al., 2005; Hektner & Csikszentmihalyi, 1996; Heo, Lee, Pedersen, & McCormick, 2010; Nakamura, 1988; Wells, 1988) appear to equate preconditions of flow experiences with flow per se. However, this is problematic, as the links associating preconditions of flow and flow itself might be indefinite (Keller & Landhäußer, 2011; Rheinberg, 2008). It is requisite to recognize the differences between the effects of specific skills-challenges combinations and the effects of the flow experiences themselves. For instance, if a skills-challenges combination results in good mood, it could have emerged from the person’s feelings of self-efficacy. It may not be automatically attributed to flow experiences that emerge due to compatible skills-challenges combinations. Caution has to be exercised when trying to determine whether the consequences were resulting from flow experiences or other kinds of experiences. Similarly, studies of flow experiences which utilize experiments also cannot completely avoid this knotty problem, as they typically try to induce flow experiences by exerting control over different skills-challenges combinations (Moller, Meier, & Wall, 2010). Therefore, it would be almost impossible to pinpoint with certainty regarding the consequences of skills-challenges combinations. Indeed, it would seem very complex to examine causal consequences that might have resulted from flow experiences.

Interpretative phenomenological thinking occasions a different manner of interpretation about this complex phenomenon. It prompts attention to, for example, the role of knowledge. What sorts of local conventions, interests, and so on contribute to forms of (and are formed by) individual understandings? How are these construed by those aspects of the grander cultural opus of shakuhachi music that is incorporated and organized into the shakuhachi teachers’ teaching practice? Conversely, how is the discipline of shakuhachi teaching shaped by the efforts of each individual shakuhachi teacher to convey understandings? Significantly, the point is not that all levels must be taken into consideration

for each and every event of teaching or educational research. Rather, the issue is that any attempt to understand a complex educational phenomenon, such as shakuhachi teaching via Skype must be understood as burgeoning and exploratory.

6.2.2 Awareness-in-action of shakuhachi teaching via Skype

The primary role of the shakuhachi teacher during the Skype lesson could be understood in terms of structuring tasks that were meaningful and appropriate to participants and to organize the settings in ways that allowed the student and the shared ideas to interact. The critical features are (1) adequate coherence based on an encompassed domain (that is, in this case, discourses around the shakuhachi tune) and (2) an openness to unpremeditated, unconsidered chance occurrences, so as to make provisions for the emergence of unforeseen events by the shakuhachi teacher (see section 6.2.3). The sort of randomness that we are discussing here is more a condition of the Internet's networking technology than the shakuhachi teaching process itself. One of the most deeply entrenched assumptions of classical analytic science is that dynamic systems tend toward equilibrium, toward a steady state (Davis & Sumara, 2006). The observations in this study have shown that the Internet network conditions in shakuhachi teaching might not reach such a steady state. Other than the inherent network lag, there could be unforeseen circumstances; vicissitudes which might occur at any time.

In the previous section 6.2.1, the concept of the shakuhachi teacher's 'teaching ideation' had been explained. If the focus of this study is shifted from the being to the phenomenon itself, that is, if the centrality of the lived experiences of shakuhachi teaching is shifted to a more holistic view of the educational phenomenon of 'teaching ideations,' then there might be a need for something beyond just feedback from the teachers' instructional environments for their teaching actions involved in shakuhachi teaching via Skype. This notion will be discussed next (see figure 17).

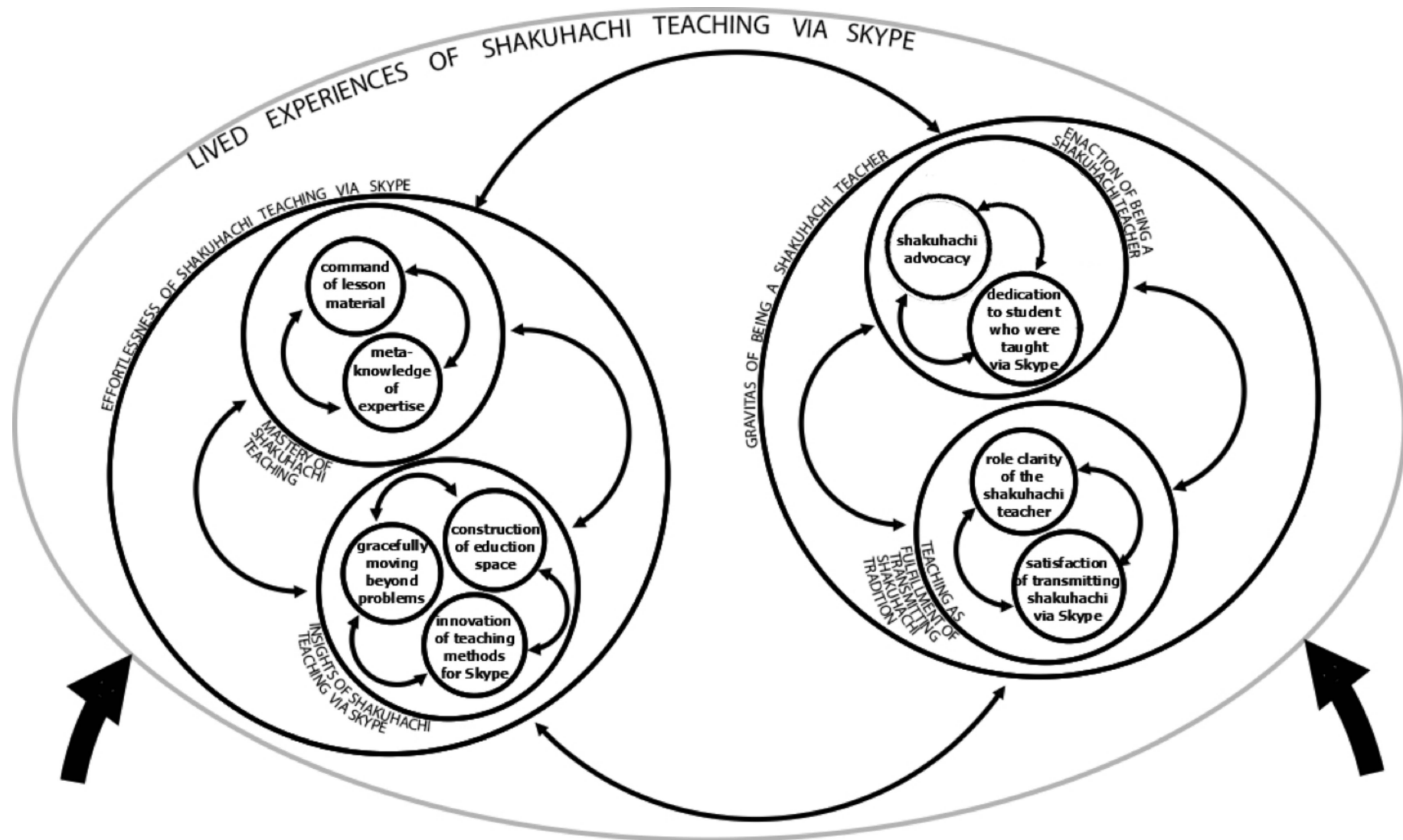


Figure 17. Figurative representation of interplaying nested complex phenomena during shakuhachi teaching via Skype

As illustrated in Figure 17, the ‘emergent themes’ in Chapter 4 and 5 (which I also refer to as ‘parts of the lived experience’ here) that were involved in the complex phenomenon of shakuhachi teaching via Skype could also be emerging in simultaneity. The lines with arrows in the Figure do not represent causality or co-implication. In the researcher’s phenomenological interpretation, the lines with arrows represent ‘simultaneities.’ The emergent parts of the lived experience might not be causally interacting with one another. They might just be arising in simultaneities to the horizon of consciousness of the shakuhachi-teacher-being who was moving through the lived experience of shakuhachi teaching via Skype. Within each of these unities of complex phenomena, the characteristics of the complex phenomenon of shakuhachi teaching via Skype (see Chapters 4 and 5) may be interplaying with one another. These may include the gravitas of being a shakuhachi teacher, enaction of being a teacher teaching via Skype, teaching as fulfillment of transmitting the shakuhachi tradition, effortlessness in shakuhachi teaching via Skype, mastery of the shakuhachi repertoire, communication, and the shakuhachi teachers’ teaching insights.

In teaching shakuhachi in a complex virtual environment such as Skype, it may be inherently problematic to think of music education in terms of end-goals driven processes with interactions that involve causal co-implications. This is not to belabor the laudable efforts of the many educational researchers who have utilized causal co-implications in their research. The point is, rather, that “an education for the future” (following Morin, 1999) may be better comprehended as being directed toward the currently unthought-of, the implausible. Such a goal – referred to by Csikszentmihalyi (1982; 1990; 1997) as optimum performance and also referred to by Gunderson (2009) as flow experiences in teaching – can be explored in the spaces of possibilities in this study.

The shakuhachi teacher might also be considering what teaching actions to take (reflecting on teaching practice) whilst also keeping an eye on how the ever-evolving conditions of the Skype instructional setting were developing and judging whether he or she had the capabilities to deal with the challenges encountered. Because of the inherent network lag in the Skype videoconferencing environment, it would seem that the shakuhachi teachers were uniquely challenged to cultivate flow

in order to meet the demands of shakuhachi teaching via Skype. This is because the teachers could not use the traditional method of playing together in real-time with the student to let the student mimic the teacher's rhythm, duration of each note, and tonality of the honkyoku piece.

Further, there were occasionally unwelcome perturbations (also referred to as vicissitudes in this study) in the Skype environment. For example, intermittent or total loss of the video feed during Skype lessons meant that the affected shakuhachi teachers had to adapt to the dynamic changes. It would seem that the chief manner in which the teacher could teach adeptly would be to immerse him or herself in a flow state that would provide the enjoyment and motivation to cope with the demands of teaching via Skype. Entering the flow state appeared to help a person to better organize their consciousness awareness to achieve their goals and cope with the environment (Csikszentmihalyi, 1990). In this study, the shakuhachi teachers had been observed in video recordings to be dexterous at organizing themselves to cope with the demands of the Skype instructional environment, in order to achieve their teaching goals. The shakuhachi teacher might single-mindedly implement his or her goals during the Skype lesson, for instance, when the teacher could engage with the 'space-of-possibilities' in which they were in the best position to do so.

Pedagogical practice was about balancing what the shakuhachi teacher was doing with what they were experiencing. If they had awareness of their own actions, they might notice different things happening (for example, gain teaching insights) instead of someone (such as someone inexperienced in shakuhachi teaching via Skype like the researcher in his own experiential case encounter of the virtual Skype instructional space) who might not be sensitive to the intricacies and/or the complexities.

In the video recordings provided by the shakuhachi teachers of their own lessons conducted via Skype, sometimes the teacher might have realized that things might turn out better if he or she allowed the student to set the pace of the lesson, or if the teacher realized that it might be time to take a break or even stand back completely. It had been observed that almost all of the shakuhachi teachers let their students play through their pieces without disrupting them. In the video recordings, the shakuhachi teachers had been observed jotting down notes while their students

were playing, and then subsequently gave feedback to the student after the he or she had finished playing.

The shakuhachi teachers could engage with events as they were lived through and experienced in a given context, as well as influencing, shaping and changing the dynamics of the phenomenon of shakuhachi teaching via Skype along the way. During the dynamic situations encountered by the shakuhachi teacher in the Skype lessons, when the video or audio feed of the videoconference became intermittent, the connection with the student could become ‘detached’ in a way that could disrupt the teaching activity. In these dynamic situations, it would be very challenging to carry on from where the shakuhachi teacher was before the loss of the audio or video signal took place. The conditions in the Skype instructional environment would have changed. The shakuhachi teacher might have to reflect on the different ways of teaching that were available to them as they were actually doing it.

The shakuhachi teachers would be able to get a balanced view from reflecting on the reality which they were experiencing, as they compared between their past experiences and contextual situations as they experienced new moments. In this way, insights might emerge that might contribute to the shakuhachi teacher’s teaching actions in the Skype lessons, as had been the situation as shown in the findings about *insights of shakuhachi teaching via Skype* in Chapter 5.

The ‘outputs’ of the elements of Flow experiences – for example, capabilities that could be used by the shakuhachi teachers, actions they could take, phenomena that they could possibly influence – are mostly of utility in the teaching space of the Skype instructional environment. The contribution of awareness-in-action to the practice of shakuhachi teaching via Skype might be turning all the reflection that was happening elsewhere outside Skype lessons, whether reactive or deliberative, into actionable insights for the teaching process. As exemplified by Shakuhachi Teacher F, her teaching expertise in shakuhachi teaching via Skype came from her whole life and not just from her face-to-face shakuhachi teaching experiences.

In the video recordings, the shakuhachi teachers had demonstrated that they had the capacity of working flexibly and could adapt to changes in the Skype instructional environment, which could be considered good for coping with

uncertainty. Instead of doing nothing when an unwelcomed event (such as loss of video signals from the student) was encountered, trade-offs were utilized by the shakuhachi teachers when the conditions in the Skype instructional environment might not be suitable or favorable for continuing the shakuhachi lesson. For example, Shakuhachi Teachers D, E, and F mentioned that they could continue to use only the audio feed in Skype to listen to their students and continue teaching, even when the video feed from the student had malfunctioned.

All the participants mentioned that the playing and the teaching of shakuhachi required the teacher to be aware of every breath – for example, how to control the breath, where to take a breath and where not to breath when playing a tune. In the video recordings, all the shakuhachi teachers were also observed discussing with their students about the importance of being aware of one's breath. Why should something as simple as self-awareness be such a powerful skill? One of the world's leading emotion researchers, Paul Ekman (2014), was puzzled by this question. It was clear that awareness of breath and body was important but he could not understand why. Then it struck him. Most of us breathe without thinking, because nature does not require us to think about it. What that means is that if people learn to “focus out the attention on breathing ... we develop new neural pathways and these skills transfer to their automatic process — benefiting emotional behavior, awareness and eventually, in some people, impulse awareness.” (Ekman, 2014)

People with gravitas are present to their physicality as much as to their thinking. It gives them awareness, empathy and speed of response (Goyder, 2014, p. 27). As Leonard, (1992) points out, “the achievement of goals is important. However, the real juice of life, whether it be sweet or bitter, is to be found not nearly as much in the products of efforts as in the process of living itself, in how it feels to be alive” (p. 39). Leonard (1992) succinctly notes that goals are portentous. However, “they exist in the future and in the past, beyond the pale of the sensory realm. Practice, the path to mastery, exists only in the present, the eternal now.” (pp. 48-49)

6.2.3 Far from equilibrium between challenges and teaching skills in shakuhachi teaching via Skype

In the video recordings of the participants' shakuhachi lessons via Skype, this researcher had observed that almost any kind of situations and/or transitions is possible. Some of the situations that occurred during transitions between periods of teaching could be anticipated by the teachers and could possibly be planned for. These kinds of transitions might be smooth. Other kinds of transitions might just happen and might be quite abrupt (see Figure 18).

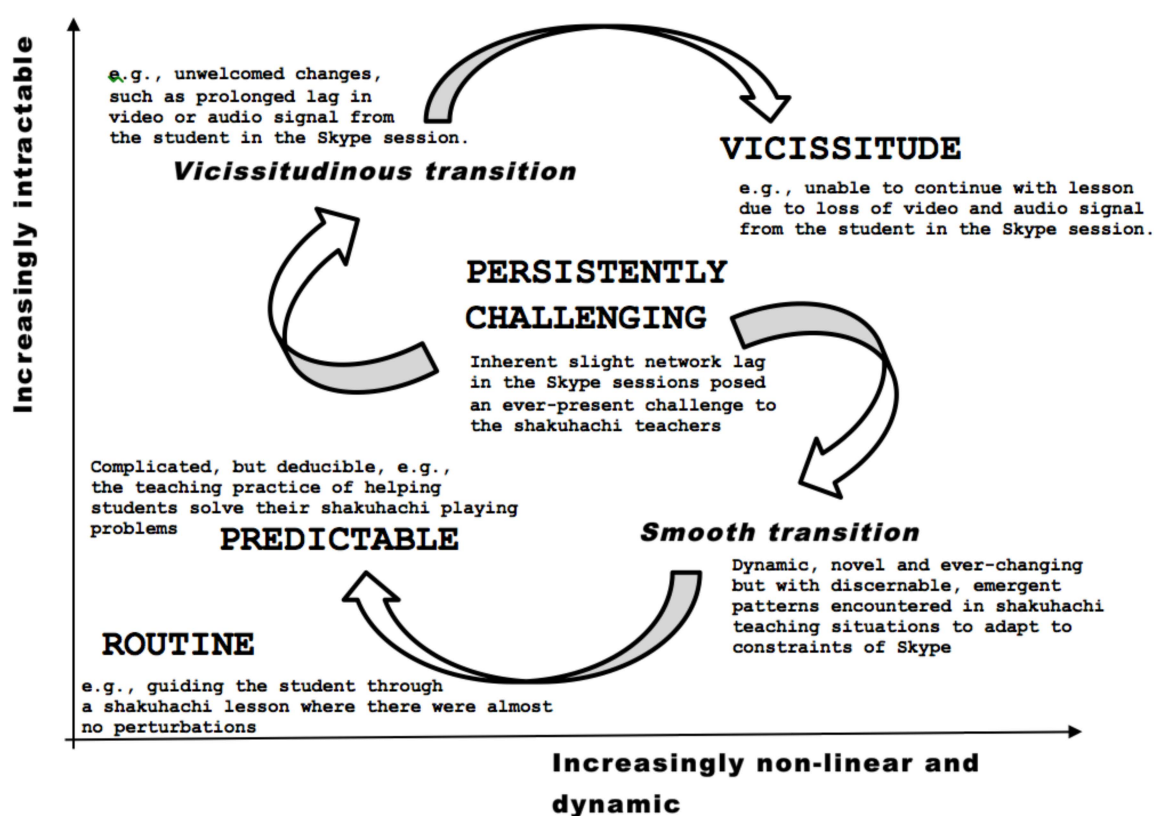


Figure 18. Transitions between Contexts during Shakuhachi Teaching via Skype. Far-from-equilibrium between teaching skills and challenges in teaching shakuhachi via Skype, adapted from the work by Beaument and Broenner (2011)

Smooth transition

The first transition is shown in the bottom-right-hand corner of Figure 18. A sudden change was dealt with by falling back on the shakuhachi teacher's experience and that enabled a transition through predictable space to activities as usual.

Vicissitudinous transition

Another type of transition is shown in the top-left-hand corner of Figure 18. Here, an unwelcome or unexpected vicissitudinous transition might veer into vicissitude (for example, when the shakuhachi teaching could no longer be continued via Skype at all due to complete loss of both video and audio signals from the student's Skype connection). Perturbed transitions might be almost impossible to make sense of, as the teacher's normal assumptions from their frame of reference might be missing from their prior knowledge from face-to-face studio-based teaching. Each challenge encountered during the teaching process could be regarded as an opportunity for the teacher to embrace the process. That way, they could enjoy the teaching activities, endeavor to do well and overcome challenges for their own satisfaction. When the teachers were using their expertise to enable their students to learn — at any level, there really should be no difference in the satisfaction they experience between helping a beginner to play a little piece accurately, and an advanced learner who might do the same with a longer, more difficult piece.

When there was severe network lag in the Skype sessions, the video signal stuttered and seemed to fold into one single stopped video image on the computer screen, while the audio signal could continue, albeit at a slightly intermittent pace or muffled at a lower quality. The single video image on the computer screen appeared to be “frozen” in time, with the co-present otherness of the shakuhachi teacher's student seemingly caught mid-stance through an act of doing something. Just as suddenly and without warning, time would seem to unfold and continue again when the “stuck” video image was “unstuck” and started to move quickly, accelerating to catch up to sync up to the audio signal in the present. In this study, the term ‘vicissitudinous transition’ was used to depict the sudden experiencing of this type of

lived experience that could be both quite unwelcomed or abrupt to the shakuhachi teacher who was in the process of carrying out teaching activities via Skype.

In situations when complexity emerged such as during periods of vicissitude in the Skype sessions, it was plausible that the shakuhachi teachers might have been informed by their wealth of teaching experience, as they were teaching their students via Skype, in order to make sense of novel situations that they might not have encountered before. Pragmatically, the teachers were not aiming for an exact manner of teaching during Skype sessions, as they were during face-to-face studio-based lessons. The teachers had conceded that due to network lag during Skype sessions, they would not be able to play together in real time with each of their students. They only aimed for a sense of verisimilitude, which was verisimilar enough but simplified; close enough to their face-to-face studio-based lessons, for them to operate in the Skype instructional setting. Simplification, according to Weick (2009), supports one's control of the situation. When interruptions occur, control in teaching via Skype could be recovered by the shakuhachi teachers when they sought first for clarification of communication in their instructions to their students, and subsequently, in simplifying their teaching by focusing only on using audio components of Skype. That ability to transition appropriately through a repertoire of behaviors could be considered a key part of the capabilities required to put complexity to work in shakuhachi teaching via Skype, as challenges might make work seem enjoyable.

Sense of control - no fear of failure

Control, a necessary component of flow, allows the shakuhachi teacher to create an intimate education space (see Chapter 5) within the Skype lesson, adjusting his or her environment for comfort. In the video recordings of the teachers' Skype lessons, they did not display any signs of frustration or loss of control. It had been observed that they could communicate both through their music and through their presence: their personalities as it were, to their co-present students in the virtual Skype environment. The teachers appeared to be great communicators and could utilize their skills to create a special rapport with their students. This ability to connect went much further than the words they used in the Skype lessons: it reflected the

teachers' core beliefs and values about the shakuhachi tradition. The following section will consider the qualities, beliefs and values of the shakuhachi teachers, which might innately contribute to their sense of control and their mastery (see Chapters 4 and 5) during their teaching process via Skype. They are not in any particular order.

The shakuhachi teachers never stopped learning

The shakuhachi teachers never stopped learning. They had a real passion for shakuhachi. They seemed to have the need to be exploring, experimenting and refining what they were doing and thinking in their teaching practice. The teachers seemed to be living in a state of constant renewal. In the video recordings of their Skype lessons, the teachers were observed to be sharing this excitement with their students and encouraging them to see how much fun learning was. For example, Shakuhachi Teacher A shared an easier finger-positioning technique which she had refined with her student. Shakuhachi Teacher C heard a wonderful new interpretation of a familiar work and shared it with her student. Shakuhachi Teacher D learned a new way to teach breathing to her students. Shakuhachi Teacher F came across a new metaphor for characterizing a particular long phrase so that it was easier to memorize. The examples were endless.

Being flexible during shakuhachi teaching via Skype

Being flexible might be very important to the sense of control of the shakuhachi teachers, which could come in a number of guises. As previously depicted in Chapters 4 and 5, something might happen (for example, the student might forget to login for the Skype lesson at the agreed time, had not done any practice, or might disagree with something the teacher said) which might require the lesson to move in a completely new direction. Or the student might respond very differently from the teacher's expectation. These situations required the shakuhachi teachers to have many different and flexible approaches to teaching their students, requiring them to maintain an open and adaptable mind; keeping them alert, teaching simultaneously as

they were also continuously learning. Masciotra, Roth, and Morel (2006, p. 157) similarly note that, “being in a situation to teach can be understood in the same way as being in situation to learn. The teacher, however, was in a twofold situation: a situation to teach and at the same time a situation to learn. The teacher was in ever evolving teaching-learning situations. Even in the act of teaching, it is often the teacher who learns the most.”

Shakuhachi teaching via Skype allowed for potential personal growth, which could possibly have improved enjoyment for the teachers and making shakuhachi teaching via Skype an autotelic activity. The sounds emanating from the co-present students invited the teachers into the Skype virtual space to listen attentively. In the researcher’s own experiential case encounter of the virtual Skype instructional space, when the volunteer student was trying to play her shakuhachi during the Skype session, the sounds she made on the shakuhachi made the researcher linger on each note sonorously. The researcher could feel that his thought and senses were found within and liberated. The researcher’s immersion into a new realm of sensory phenomenon was an engaging experience. However, the researcher had to concede that he fell far short of remotely even resembling a competent shakuhachi instructor and badly needed growth. Shakuhachi Teacher E aptly summed up how teaching had enabled the growth of a shakuhachi teacher:

My job as a teacher, in every way possible, including the ways that you’ve just mentioned, in terms of power, being able to play softly, which requires tremendous strength in control of your lips, even more so than playing loudly. My job, as a teacher, is to try to get the student to the best of my ability, to surpass me, to become better than me. To become a better player, to be able to do all those things better than me. So that’s my job as a teacher. Now my job as a performer, as a player, is to never ever ever let that happen. So, it’s kind of contradictory in a sense. Two separate, two different things. But because I wanted to do both, in a sense, everybody gets better. I want my student to get better. At the same time, I have to make sure that I’m always better than my student. So I always got to practice more. Sometimes I got students, oh shiver me timbers, they’re so good, I’d better start practicing more, otherwise they’re gonna beat me. At the same time, I still want to encourage the students to get

better than me. If I don't do that, I'm a lousy teacher. And I know some players, they're kinda in a sense always keep their students back, because they never want their students to surpass them. That's terrible. As a teacher, I have to allow them to, or try to help them get better than me, better than anybody. But as a player, I have to put on another hat, and think differently. So, even though it's an internal conflict, it's a contraction, it makes the student better, and it also makes me better as a player.

The shakuhachi teachers had enthusiasm, energy, patience, and calmness

In the video recordings of the shakuhachi teachers' Skype lessons, they had demonstrated vigor and constant involvement with their students. As the duration of each Skype lesson was about an hour with each student, there was very little time or opportunity for the shakuhachi teachers to be bored. The teachers appeared really enthusiastic. From the energetic tone of their voices, they seemed to be able to project their enthusiasm onto their co-present students in the Skype lessons.

At the same time, the shakuhachi teachers were never frantic or flustered — whatever happened, they appeared to be cool, calm and collected. Their enthusiasm and energy were balanced with patience and calmness. The teachers gave their students time and space to work things out and do things at their own individual paces. Also, a process-driven (rather than outcome-driven) teaching agenda might be much less likely to cause anxiety or fluster. Positive attitudes in teaching might limit stress to the bare minimum — for both the teachers and students. Setting appropriate challenges and expectations, managing time carefully and sensitive use of language would also help the teacher (Alderaiwaish, 2014; Cheah, 2012; Harris, 2013).

Good humor, and being in a good mood during teaching via Skype

In the video recordings, the shakuhachi teachers always appeared cheerful and seemed to be in a good mood. A few of the shakuhachi teachers had shown that they

could see a funny side to difficulties and utilized some gentle humor to soften a period of intense concentration or help reduce anxiety over a perceived difficulty.

This was exemplified by this extract by Shakuhachi Teacher F (as mentioned earlier in Chapter 5):

The usual situation is that I get a lot of noise. Cyberspace noise. And I discovered that if I make a sound, the noise disappears. So for example, if I ask [name of student] to play, you know, play a section of something like that. He's got used to that, I'd sit and clap, with certain intervals, and that's just chasing away the cyberspace demons, we call it, you know.

Mastery of communication in shakuhachi teaching via Skype

In the video recordings of the shakuhachi teachers' Skype lessons, they appeared to be in mastery of whatever they are saying and teaching. In the interview transcripts (see Chapter 5), the shakuhachi teachers also revealed that they were aware of their students' body language, levels of concentration and engagement, so that they could vary the pace of the lessons, in case they might be moving too fast or too slow, or vary the intensity of the lesson. Sometimes great concentration was required of the student when the teacher was demonstrating the playing of the shakuhachi, so that the student could mimic the teacher's playing. Some of the teachers also balanced these intense moments with moments of light-hearted conversation to make the student more relaxed, so they could perform in front of the teachers. In one lesson, right in the middle of some intense work, just after the student finished struggling through a section of a shakuhachi tune, he explained that he was nervous playing in front of such a world famous shakuhachi virtuoso player and teacher. Shakuhachi teacher E simply encouraged him, "Get over yourself. It's just me. Relax." This was an example of virtuosic communication in teaching. Moments later the shakuhachi teacher and the student were back working hard.

The shakuhachi teacher as a good superior model

In shakuhachi teaching, mimetic-style teaching techniques were used by the teacher, so that their students could learn by imitation. Besides this, the teachers also set a good example in many other ways. Discipline for example: being very familiar with the shakuhachi tune that the teacher would be teaching the student, being on time for the Skype lesson, not making or receiving phone calls, or checking emails when the student was playing a piece during lessons. The beginner students loved to see their shakuhachi teachers play, so the teachers used many appropriate demonstrations. According to Shakuhachi Teacher D, the teacher should also be careful not to show off. Of course, the shakuhachi teachers know more than their students. However, teaching was sharing that knowledge, expertise and experience. They exuded humanity and integrity. The shakuhachi teachers in this study were humble people with gravitas. The shakuhachi teachers were sure of what each student should have been practicing. One of the ways they could do that was almost all of them had the meticulous habit of keeping track, some with notebooks, of the broad details of what each of their students was working on. They were also good role models in teaching.

Good sense of judgment in shakuhachi teaching via Skype

As had been depicted in Chapter 5, the shakuhachi teachers had developed the ability to form objective and open-minded opinions and make unbiased judgments about the students' playing. They had also demonstrated that they could avoid being judgmental or jumping to the kind of negative conclusions that might affect their own attitude toward the student. For example, if a student seemed to be a poor sight-reader of the shakuhachi music notation, the teacher did not jump to the conclusion that the student did not practice. What the teachers typically did in the Skype lessons was help the student to go through the difficult passages again and again until the student could play the shakuhachi tune successfully to the teacher's satisfaction.

Sense of challenge as a scaffold to shakuhachi teaching via Skype

In order to transcend the everyday experience, challenges might be needed to bring one out of the typical stupor one experiences while traveling through an over stimulated environment. Flow breaks people out of their everyday routines; people might only notice when something appears radically “out of place” (Hillis, 1999; Laverty, 2012).

During the lessons, the window viewport of the video feed in the Skype software was akin to a window into the lifeworld of the co-present student. The lived experiences of shakuhachi teaching are “out of place” within the everyday experience. The teachers subverted the everyday real-time sensory experience through teaching in the irregularity and uniqueness of the Skype virtual environment. One of the most important aspects of shakuhachi teaching via Skype is the sense of internalized retreat within the Skype virtual environment that might have contributed to creating an education space for the teacher to reach out to his/her co-present other during the Skype sessions. The sense of immersing into the intimacy of the Skype virtual instructional environment might have contributed to the emergence of Flow experiences. Anthes (2009, p. 55) notes that contemporaneous tasks, such as interacting with modern technology, could result in mental fatigue. In contrast, looking afar at natural scenery might help to rest the mind. This was evident when one of the teachers called for short breaks in her shakuhachi lessons via Skype.

Each in their own way, the shakuhachi teachers brought their past teaching experiences into the Skype virtual environment, effortlessly bringing about a sense of gravitas and calm, reinforcing the sense of immersing into a phenomenal realm with an ethereal connection to the co-present otherness of their students.

6.3 Summary of Chapter 6

This chapter has presented part one of the discussions of the findings from interpretative phenomenological analysis of Flow experiences in shakuhachi teaching via Skype. Discussions in this chapter included the distortion of sense of time and awareness-in-action in teaching via Skype, as well as the situations of being far-from-equilibrium between challenges and teaching skills in this environment.

Next, in Chapter 7, part 2 of the discussions of the findings will be presented. This will include questioning as exploratory feedback, distractions being outside of consciousness, blurred boundary between the current activity and the person, disappearance of self-consciousness, clear goals, and the autotelic quality of the teaching process via Skype.

CHAPTER 7: DISCUSSION OF FINDINGS - PART 2

7.1 Introduction

This chapter continues to link and relate the findings of this study to the literature presented and to answering the over-arching research question: How do the flow experiences of the shakuhachi teachers contribute toward their practice of teaching via Skype?

The new findings from interpretative phenomenological analysis of Flow experiences of shakuhachi teaching via Skype include: questioning as exploratory feedback during shakuhachi teaching via Skype, distractions being outside of consciousness while engaged in shakuhachi teaching via Skype, blurring of the boundary between the current activity and the person, disappearance of self-consciousness during teaching via Skype in four stages of unconscious incompetence, conscious incompetence, conscious competence, and unconscious competence, clarity of the goals of the shakuhachi teachers during the teaching process via Skype, where they motivated the students through profound knowledge, as well as the autotelic quality of the teachers' experiences where enjoyment and involvement emerged as consequences of skills-challenges compatibilities.

7.2 New findings from interpretative phenomenological analysis of Flow experiences of shakuhachi teaching via Skype

Interpretative phenomenological analysis of the findings had explored some of the ways that flow experiences could have contributed toward the shakuhachi teachers' practice of shakuhachi teaching via Skype, and vice versa. It was not the stated intent to examine all nine characteristics of flow experiences and their roles within the lived experiences of shakuhachi teaching via Skype. Nevertheless, IPA of the findings had revealed some intricate details about the phenomenon being studied. Thus far in this study, the discussion of the findings from the seven participating teachers were oriented toward the articulation of a preliminary set of assertions

around what it might mean for someone who went through the lived experiences of teaching via Skype. When the shakuhachi teachers were with students in ways that were empowering to them, the empowered engagement in the students might loop back to the teacher. Quinn, Heynoski, Thomas, and Spreitzer (2014, p. 15) offer that the work of teaching becomes the joy of teaching if the teachers were in a mutually empowering relationship with their students. The shakuhachi teachers most probably experienced the most powerful of all rewards in this kind of relationship – the realization of their best self, or the best teacher in them.

7.2.1 Questioning as exploratory feedback during shakuhachi teaching via Skype

Music teachers can use questions effectively as feedback from the students during teaching (Harris, 2013; McKnight, 2006). However, choosing the right questions is important. As an exemplar, the following scenario (which had previously been briefly mentioned in Chapter 4) from Shakuhachi Teacher A will be discussed here in greater detail: the shakuhachi teacher's student had just played a short tune with some musical notes which sounded a little off the correct pitch. Through questioning the student, the shakuhachi teacher received feedback that the student had been anxious to play the more elaborate musical ornamentations in the tune. The shakuhachi teacher then explained to the student that for beginners, it was more important to focus on pitch control and rhythm, rather than on ornamentations. The shakuhachi teacher's questions ranged from those that required virtually no thinking, what could be referred to as lower-order questioning, such as:

“Can you tell me how you did that?”

“Can you show me how you shaped your mouth when you blew that note?”

“Where was the position of your tongue in your mouth when you played that note?”

“Can you show me how you placed your fingers over the holes when you played that note?”

to those that required a fair bit of thinking; what Harris (2013, p. 55) refers to as higher-order questioning: (Showing the score to the student via webcam) “How do you feel about your playing? Do you feel that you have played the passage at the correct pitch?” “What do you need to do to play this passage at the correct pitch?” This implied that the notes were not played at the correct pitch and required the student to do some thinking about the act of playing, making the answer more practical and beneficial. This question was asking for some musical thinking and an opinion from the student. In response to a playing mistake by the student, questions had been utilized by the shakuhachi teacher to elicit feedback from the student.

A student of Shakuhachi Teacher B had been asked to play a passage that has Meri (a particular type of shakuhachi musical note that requires the player to lower the chin), but it did not sound quite right. Instead of rebuking the student, the shakuhachi teacher said, “Here is what you played.” (the shakuhachi teacher played the passage without lowering the chin far enough) and then followed with “That’s what you played. It wasn’t quite Meri — why not?” Subsequently, after the student replied the teacher, the teacher then played a correct version for comparison. In this way, the teacher asked the student questions to encourage reflection rather than just tell the student what to do. Similarly, some of the shakuhachi teachers had asked students to pose their own questions by asking, “Any questions?”

It might be considered very important for the shakuhachi teachers to gain feedback by encouraging and developing the students’ confidence to ask the shakuhachi teachers questions (Harris, 2013; Harris & Crozier, 2000). In the video recordings of the shakuhachi Skype lessons, it was observed that the students were continually asking appropriate questions. The shakuhachi teachers delighted in answering them. At the end of the Skype lessons, many of the shakuhachi teachers encouraged their students to come back from home practice with some more questions.

7.2.2 Distractions being outside of consciousness while engaged in shakuhachi teaching via Skype

Lavery (2012) explains that, when one experiences flow, the environment beyond the immediacy fades away. Mack and Rock (2000) call this phenomenon inattention blindness where subjects “often fail to consciously experience an unexpected stimulus if it is presented while they are engaged in an attention-demanding task” (p. 204).

Severe limits on conscious attention are multiplied when humans create mental visual space for anthropomorphized artifacts or people, such as holding a conversation over the phone. In this, the distanced artifact or person steals one’s concentration (as one tries to visually replicate the subject) and reduces the ability for full mental capacity (Norman, 1988). Examples of anthropomorphizations by the shakuhachi teachers include several teachers who mentioned that the shakuhachi flute itself could also be a teacher to the student. During the times of network lag when the shakuhachi teacher needed to continue to teach the student only with the audio feed in Skype, the teacher might also be teaching to the ‘image’ of the student.

In general, flow comes from concentration (Bruya, 2010; Csikszentmihalyi, 1990; Lavery, 2012). This means that a lack of distractions is essential to reach a total enthrallment with the current activity/environment. Weinschenk (2011) notes that in a flow state, “the ability to control and focus your attention is critical. If you get distracted by anything outside the activity you’re engaging in, the flow state will dissipate” (pp. 91-92).

Naoto Fukusawa (in the documentary directed by Hustwit, 2009) points out that it is when a person least thinks about something, for example a pen, that it could be held most naturally. Similarly, the shakuhachi was not a distraction to the teachers when they were teaching their students via Skype. Instead, the shakuhachi became an extension of the teacher. As mentioned in Chapter 4, many of the shakuhachi teachers had expressed strongly about the shakuhachi being an integral and satisfying part of their lives.

In the researcher's own experiential case encounter of the virtual Skype instructional space, when the researcher was instructing a volunteer student via Skype, he could feel that he had become one with the student's activities on the screen and the physical location he was in seemed to have disappeared from his consciousness. The researcher could apperceive that he had surrendered himself voluntarily to this experience, both for the enjoyment and for the lessons that might be learned from teaching the co-present volunteer student.

Laverty (2012) notes that there is a common thread that reveals if a flow experience will occur or not: boundary. Whether physical or mental, the boundary between the current activity and person must be blurred. In general, one requires a physical retreat environment to reach his or her mental retreat, since flow experiences demand what Norman (2005) refers to as, "a specific kind of mental concentration in which the result is that you are partially away from the real, physical space, even as you inhabit it" (p. 132).

To achieve a continual deep connection to one's surroundings and manipulate the everyday experience, one requires repetitive use of it (Fletcher, 2012; Laverty, 2012). The importance of flow's relation to familiarity is illustrated by Csikszentmihalyi (1997) in *Finding Flow: The Psychology of Engagement with Everyday Life*. Flow requires proximity in general due to the necessary interaction and sensory immersion. Like the relationship between a track runner and the track and that of the chess player and a board, a deep comfort and relationship emerges over time. With repetition comes comfort, leading to flow. As described in Chapter 5, the teachers' familiarity with their practice of shakuhachi teaching via Skype, as well as their familiarity with their students had clearly contributed to their teaching practice.

During shakuhachi teaching via Skype, the teachers were primarily focused on a computer screen in their own room while communicating with their respective students in another location. Laverty (2012) explains that flow consequentially creates an unknowing retreat and dissipation of the external world beyond the immediacy through a sense of serenity within the mind and intense focus on that immediacy; "for you are a part of two different spaces, one where you are located physically, the other a mental space in the private location within your mind where you interact with the person on the other end of the conversation" (p. 44). Flow is a retreat within the mind

and those who participate in flow, knowingly or not, find solace in this activity in contrast to their daily lives. Flow requires a clear set of goals, immediate and unambiguous feedback, a balanced difficulty with respect to skill and action, concentration, challenge, a sense of control, and few distractions. All this might lead to a sense of effortlessness, freedom, and congruence with a person's feelings (Bruya, 2010; Csikszentmihalyi, 1990; Lavery, 2012). Roset (2011) adds that just as flow experiences create a sense of interiority as people perpetually react to the world around them, they can also construct an isolated private space that is still associated to the world.

While flow is a retreat into the mind, it is also a transition between a pure external focus and an inward one; therefore, the blurred boundary becomes a blurred transition between the person's perceived so-called "surrounding" and complete inward separation (Bruya, 2010; Csikszentmihalyi, 1975, 1990; Lavery, 2012). The transition to interiority might create the focus necessary for flow that usually lacks during times of transition. This concentration might create the trance that blurs the boundary between a person and his or her environment, achieving a flow experience. Regardless of smooth or vicissitudinous transitions, the shakuhachi teachers who were teaching via the Skype virtual environment might encounter challenges, which might trigger memories of familiar actions from their previous experiences, and might also be underlain with their awareness of similar challenges. Lavery (2012) points out that "distraction takes attention away from performance and communication necessary for flow" (p. 61). For example, in the video recordings of the Skype lessons, there seemed to be a moment when Shakuhachi Teacher F seemed to be checking something off-camera after there was an audible alert from an electronic device, which made her momentarily stop concentrating on the student.

As observed from the video recordings of the Skype lessons, the shakuhachi teachers' analysis of the Skype virtual environment seemed to come from concentration; Lavery (2012) posits that "this can be manipulated toward that of the senses, internalizing one's concentration" (p. 63). The teachers seemed to enjoy playing their shakuhachi during the lessons. Norman (2005, p. 128) points out that "music seems to modulate our affective system to enhance the experience at all levels of involvement: visceral and vicarious." The sound creates a retreat from the world,

blocking out the ambient noise. Further, Norman (2005) elucidates that “sound is a unique stimulus, varying in intensity from the one extreme where it is a deep, fully engrossing experience where the mind is fully immersed to the other extreme, where the music is played in the background and not consciously attended to” (p. 116).

Laverty (2012) points out that sound is an external link to the subconscious, an extension of the environment. Janata (November 2009) offers that there could be a concrete link between flow and sound—creating an emotionally memorable experience through tonality.

Dietrich (2004) notes that when one is in the zone, the one-pointedness of the mind blocks the explicit worry of failure and time. Subconsciously overcoming vulnerability is a part of experiencing flow. Overcoming self-consciousness is imperative to the flow process. In the researcher’s own experiential case encounter of the virtual Skype instructional space, he might have experienced what Laverty (2012) notes; that when a person could bring one’s sensory experience to the foreground, and tie the external environment within one’s internal sensory interpretation, it might passively trigger flow. The shakuhachi teachers had to adapt to different teaching scenarios and accede to uncertainty as their operating norm in the Skype videoconferencing instructional setting. During Skype sessions, the sense of vision seemed slightly suppressed. Shakuhachi Teacher F had remarked that she wished there could be multiple webcams showing multiple angles of the student, instead of just one angle using one webcam. The ability for the shakuhachi teacher to move around with a sense of control to look at the student from different angles was extremely limited. Hence, they could not really create a sense of comfort to make a unique completely personal retreat experience; something that might be necessary to create a flow experience. This suggests that anxiety can lead to a reduction in effectiveness and degrade or remove the opportunity for flow (Csikszentmihalyi, 1975; Laverty, 2012). Conversely, it could be surmised that the virtual space of shakuhachi teaching via Skype might have acted as a place of retreat and allowed the shakuhachi teachers to focus on each of their heightened consciousness to reveal a new relationship with the world, their students, and oneself. The boundary between shakuhachi teacher and the teaching activity had possibly been blurred at this point, creating what Laverty (2012) and Masciotra et al. (2006) refer to as an interiority.

That said, however, there was probably no specific method of shakuhachi teaching via

Skype that could guarantee flow experiences due to the innate differences of different people.

Shakuhachi teaching via Skype was not chiefly a visual activity. Sometimes, the teachers have been observed in video recordings of their Skype lessons to listen with their eyes closed while their students were playing the shakuhachi. Even when the video feed quality during the Skype sessions were poor, the shakuhachi teachers could free themselves from being reliant on sight and concentrate on other sensory input, such as on the sounds. In this way, deep concentration was probably possible for them. The shakuhachi teacher could bring the focus internal and background the distractions or perturbations, blurring the boundary between the person, the physical room that they were in, and the Skype virtual instructional setting, which might have the potential to lead to flow experiences.

7.2.3 Disappearance of self-consciousness during shakuhachi teaching via Skype

Csikszentmihalyi (1975, 1990, 1993) has dwelled on how self-consciousness might have disappeared during flow experiences, but has not fully explained how. Maslow (1971), however, has elucidated that self-consciousness can disappear in these four stages:

- (a) Unconscious incompetence
- (b) Conscious incompetence
- (c) Conscious competence
- (d) Unconscious competence

Unconscious Incompetence refers to the state in which a person does not know that he or she does not know something. In the context of this study, in the researcher's own experiential case encounter of the virtual Skype instructional space by sharing with a beginner how to make simple sounds on the shakuhachi via Skype, for example, challenges were out there in the Skype environment when this researcher first began teaching in the lesson, but he simply did not know them yet. As the lesson progressed, challenges were encountered in the Skype environment, so this researcher knew they existed but did not yet know how to make sense of them. The researcher had moved into the state of Conscious Incompetence. This could be a difficult stage to be in, as the researcher was conscious of his self-incompetence, that is to say, the researcher was self-conscious of his incompetence. After a certain amount of practice and exposure to challenges in the Skype environment, the researcher gradually moved to a state of Conscious Competence. The researcher could make better sense of what was happening as the lesson progressed further, but doing so still required some careful concentration and thought. After more time, practice and general assimilation, the researcher moved to Unconscious Competence — he could instruct the student via Skype, without having to think about it. Teaching the student became familiar to the researcher in the role of a shakuhachi instructor.

For many people who might also be learning how to teach via Skype for the first time, that could be as far as they go, and that is as far as the Maslow (1971)

model goes. However, for the expert shakuhachi teachers in this study, they had revealed in the interviews and in the observations of their video recordings of Skype lessons in Chapters 4 and 5 that they were teaching their students in many different ways in situations of continual refreshment and reflection. Having taught shakuhachi honkyoku tunes a great many times, they were still continually considering, “How did my teaching go? Did my student get it? Why not? Can I make adjustments to the way I am explaining it?” Hence, Maslow’s (1971) model might be a comprehensible way to perceive the shakuhachi teacher’s process of trying to understand the student’s learning needs, and how their self-consciousness might have disappeared during that process.

7.2.4 Clear goals of the shakuhachi teachers during the teaching process via Skype

The shakuhachi teacher was conceived as being in a situation to teach something. The “to teach” merely specifies the character of the activity that the shakuhachi teacher was engaged in. In this study, this researcher was more concerned with the act of teaching itself, rather than to the “outcome” of teaching. Regardless of whether the shakuhachi teachers were teaching a beginner or an advanced student, they had expressed that they considered it really vital to maintain an approach where process was always more important than outcome. Of course outcomes are important — perfection in performances of shakuhachi tunes, for example — but they did not become the driving force behind the shakuhachi teachers’ teaching. Those who focused solely on outcomes might become anxious, stressed or frustrated. As mentioned earlier in Chapters 4 and 5, Shakuhachi Teacher D explained about the important goal of focusing on the here-and-now of the educational process rather than just on the outcome:

All students have these issues of frustration, or of feeling depressed about their sound, and I try to make them understand that learning how to play shakuhachi is a continual process of hopeless failure. [chuckles] And that’s perfect. If you can play with hopelessness then you are really in the moment, you really accept your sound. If you’re always hopeful, then you are always looking for some other kind of sound than what you have. So, I try to make it clear that wherever the student is with their sound making, or their learning, it is perfect. It is perfect. We’re all somewhere on this path, and there’s nothing wrong with wherever you are. So what I do as a teacher is give them the tools to see how they can move their sound along. Wherever they are is perfect. Yeah. If you are always a hopeful musician with shakuhachi, then you are always looking for some other place, other than where you are. You’re hopeful for the future, you’re hopeful for better sound, you’re hopeful for becoming a professional player, you’re hopeful about you can go on stage with your shakuhachi, so you’re looking somewhere else other than your playing right now. And the only thing that matters with shakuhachi is that you

are playing right now. Nothing else. Nothing else. So having hope for your sound is a path towards frustration, and hopelessness is the most rich state to be in, when you are learning something. It brings you to the moment right now. Sounds a bit rough, but it's true. It's real. [chuckles]

One of the goals of the shakuhachi teachers was developing their students' sense of self-responsibility. Self-responsibility came in a number of forms: it was practicing without being told to, it was remembering to bring the appropriate materials to lessons, it was arriving on time for lessons, it was taking on the broader responsibility to preserve and pass the shakuhachi tradition on to future generations. This objective was taught through the shakuhachi teachers being good models themselves and encouraging appropriate expectations of their students.

Outcomes were necessary. Nevertheless, the shakuhachi teachers did try to make the process the more significant of the two. The teaching process must be dynamic, enjoyable, and satisfying. It could be punctuated with appropriate outcomes from time to time, but they must never become the dominant factor, the driving force (Douglas & Hargadon, 2000; Harris, 2013). For most teachers, the motivation grows from a deep enjoyment of the process, not from the pressure of having to reach an outcome. Although the shakuhachi teachers' *raison d'être* for teaching their students was to pass on the shakuhachi tradition, they still enjoyed the teaching process.

So how did the shakuhachi teachers create this process-driven educational experience? As presented earlier in Chapters 4 and 5, each shakuhachi teacher did it by carefully matching their curriculum to the individual student. In the interviews, many of the participants had stated that most of their students wanted to become proficient as shakuhachi players. Some of the students also wished to become professional shakuhachi players. The shakuhachi teachers mentioned their requirement: that whilst the advanced students who had professed that they wanted to become professional players would need to achieve more outcomes, there must still be real fulfillment in the process for all of their students.

Music teachers could aim to gauge the progress of the students in several different ways in a lesson. Progress could be, in no particular order: linear, lateral,

instantaneous, independence, and uplifting (Harris, 2013; Harris & Crozier, 2000). Progress can be linear which is implicit in the derivation of the word from the Latin *pro-gredi*, to move forward. For example, for a beginner student, the shakuhachi teacher had the goals of the student achieving the acquisition of skills of how to make an embouchure to make a basic sound, control each note at the correct pitch, and acquire some knowledge about how to read some basic shakuhachi music notations. The teacher's goal for the student's progress might be tiny, but it was still significant. Shakuhachi Teacher A said that it was very important for the teacher to be on the lookout for and to acknowledge such progress by the student. Another form of linear progress was a continuous and cumulative movement towards a more ideal state. For example, for more advanced students, Shakuhachi Teachers A, D, E mentioned that their goals in a lesson would include the student achieving good tone quality, singing or playing the shakuhachi in tune with good pitch control, becoming more rhythmical, developing confidence, being able to play the ornamentations in the shakuhachi pieces, and so forth.

Progress could be lateral. As this researcher had observed from the video recordings of the shakuhachi teachers' Skype lessons, the shakuhachi teachers could also aim for more consolidation by the student in using the same shakuhachi playing techniques taught in previous lessons in new pieces of shakuhachi tunes in subsequent lessons.

Progress could be instantaneous. For example, in Shakuhachi Teacher C and D's Skype lessons, there were wonderful 'eureka!' moments when their students' understanding and improvement in skills suddenly occurred. The shakuhachi teachers expressed delight and verbally acknowledged their students' progress.

Progress could be independence. All the shakuhachi teachers in this study mentioned how important it was for their students to be able to eventually play the shakuhachi independently.

Progress can be uplifting, regardless of how much or how little progress they had made. Shakuhachi Teacher E explained that even if a student did not practice before attending the Skype lesson, she would still encourage the student to practice the piece during the Skype lesson, so that the students would feel "recharged."

Regardless of the kind of progress made by the student, the shakuhachi teachers always made it as part of their teaching goals to see it and draw attention to it when it took place, and reward the student with appropriate praise. It was motivational, encouraging and stimulating to the teacher.

The shakuhachi teachers provided their students with their vision of shakuhachi education and curriculum by enacting on the goals that guided them. They were familiar with the goals of the curriculum and the subject matter. They were also familiar with the methods of teaching their students how to play the shakuhachi as well as how to evaluate their students' playing. They knew their students' needs in order to educe the qualities from them and help them to reach their goals.

Masciotra et al. (2006) note that a rock climber confronted with scaling a rock face has to enact the appropriate holds, but point out that these holds, however, are not part of the rock climber's previous knowledge, since each rock face and each attempt in scaling it are unique. Neither are the rock faces nor holds pre-given by the mountainside itself. The concept of holds differs from that of affordance (Gibson, 1986), which is taken to mean something which is available in a material setting such as buttons, sliders, or handles.

Similarly, the holds emerged from personal engagements by the shakuhachi teachers with their own situations that they encountered when they were teaching via Skype. They could judge the viability of a hold or a sequence of holds based on their previous experiences with teaching ideations. Hence, in a new teaching situation, they could assimilate and transform their previous experiences to accommodate to the properties of new teaching ideations encountered to create a set of holds that constitute what Masciotra et al. (2006, p. 24) refer to as 'room to maneuver' in the virtual education space of Skype. However, what constituted a set of holds for one shakuhachi teacher might not be the same for another. The possibilities were unique for each of them; arising from the transactions that relate the teaching ideations to each shakuhachi teacher.

In the researcher's own experiential case encounter of the virtual Skype instructional space, the same situation (for example, loss of video feed) might have afforded no possibilities and consequently no room to maneuver for a novice

instructor like the researcher. However, for the very experienced expert shakuhachi teachers in this study, there might be many possibilities and a lot of room for them to maneuver. For example, they could continue to teach via the audio feed in Skype when the video feed was not functioning, while this researcher could not have done that. Thus, a set of holds emerged as a result of transactions between the shakuhachi teacher's internal possibilities and the properties of each new teaching ideation encountered.

The shakuhachi teachers had constancy of purpose. Their goals in the lessons via Skype included:

1. Maintaining the focus of the student on the shakuhachi playing, on the breaths.
2. Focusing on constantly improving the quality of the lessons

People are satisfied by the result of work, not by the cause of it. Satisfaction is the result of good work (Frase & Conley, 1994). This strongly reflects Deming's (1992) belief that continual improvement is crucial to a person's desires to contribute by doing the best work possible. Success results in continual renewal of job satisfaction and motivation in the Skype virtual instructional setting and in their personal teaching skills. The shakuhachi teachers facilitated their students' learning by providing support and created high quality in the virtual environment that could enhance their teaching practice. Their focus was on what French philosopher Bergson (1944) calls *élan vital*, the original vital impetus that is the substance of consciousness and nature, and the vital drive to do good in one's life. The shakuhachi teachers had seemingly melded their *élan vital* with the virtual education space in Skype, which possibly enabled them to do their best.

7.2.5 Autotelic quality of the experiences of shakuhachi teaching via Skype

Csikszentmihalyi (1990) depicts flow experience as, “the state in which people are so intensely involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it” (p. 4). The yearning of entering an activity and engaging in it as its only purpose is termed intrinsic motivation (Deci, 1975; Rheinberg, 2008).

Regarding the quality of the shakuhachi teachers’ flow experiences, the shakuhachi teachers had professed (in the findings in Chapter 4) that being able to teach via Skype was satisfying in and of itself, which could be regarded as autotelic for them. Csikszentmihalyi (1990) also notes the autotelic nature of flow experiences. In general, the concept of flow experiences is associated closely with intrinsic motivation (Rheinberg, 2008). This section will focus on intrinsic motivation and enjoyment as key constituents of the shakuhachi teachers’ autotelic experiences in flow.

The experience of flow has been assumed to be a state where individuals may feel that the incentive chiefly lies in the person’s participation in the activity itself. Nevertheless, there has been contention about the presumption about intrinsic motivation as a nexus of flow (Quinn, 2005). In fact, the assumed inclusion of intrinsic motivation into flow experience’s definition could be called into question. Csikszentmihalyi initially conceptualized flow to explicate why individuals might be intrinsically motivated to engage in the activities for the sheer sake of doing them. From this vantage point, it can be seen that intrinsic motivation can be considered to be a result of flow experiences and not part of the experiential components of flow itself. Hence, it would be questionable if intrinsic motivation were to be included as a key component of flow. In any case, regardless of whether intrinsic motivation could be considered to be a constituent, a resulting consequence, or an antecedent of flow experiences (Fullagar & Kelloway, 2009; Jackson, Kimiecik, Ford, & Marsh, 1998), intrinsic motivation and flow experiences could be regarded as being closely associated in most cases. Depictions of flow in intrinsically motivated activities tend to portray the autotelic quality of the experience.

Landhäußer and Keller (2012, p. 69) point out that there are various ways to gauge intrinsic motivation. They proffer that two elements of this autotelic quality might be coupled; the autotelic experience has a motivational element (a person is motivated to do something) and an experiential element (the act of doing an activity is enjoyable). Together, these two elements render the experience of engaging in activities autotelic.

Some researchers (Csikszentmihalyi & LeFevre, 1989; Csikszentmihalyi & Schiefele, 1994; Keller, Ringelhan, & Blomann, 2011) may choose to focus on motivational attributes in their investigations of the autotelic quality of flow experiences, while other researchers (Keller & Bless, 2008; Keller & Blomann, 2008; Shernoff, Csikszentmihalyi, Schneider, & Shernoff, 2003) may concentrate on the experiential attributes, for example, enjoyment and participation in the activities

There was nothing else the shakuhachi teachers would rather be. They chose their own career. Even though most of the shakuhachi teachers in this study were living in locations (outside Japan) where not many people living around them knew about the shakuhachi or wished to learn how to play the shakuhachi, the shakuhachi teachers lived in a milieu that included technology which they could use to reach out to students from all around the world, and education was the context in which this unity of being a shakuhachi teacher and being a virtuoso shakuhachi player was realized.

Observations of the video recordings of the lessons in which the shakuhachi teachers taught via Skype revealed each shakuhachi teacher and his/her co-present student, sharing their love of shakuhachi honkyoku music together in the virtual space of the Skype sessions. The shakuhachi teachers and their students were highly motivated in their own ways, and were eager to play their part in the process. There was an atmosphere of intense musical activity and communication.

Götz (2001, p. 91) asserts that:

The primary educational instrumentality is teaching. Teaching is knowledge beyond the given. It involves allegorical knowing, knowing of the possibility of situations, of the potentiality of students and of the manner in which these potentialities may be actualized — the ways in which their logos may be

brought to our presence. Teaching is not primarily a performance or a task but a mode of knowing – *sui generis* – that apprehends specific possibilities within its reality and helps reality actualize them. Teaching is an avenue for the Being to unconceal itself as truth — which, after all, is what teaching is all about. When authentic, teaching is a mode of being through which unconcealedness — that is, truth — takes place.

Similarly, teaching was grounded in the unconcealment of the Being of the shakuhachi teacher. In other words, the truth of the Shakuhachi Teacher Being, was revealed by their practice of teaching via Skype (Berne, 2006; Götz, 1990). Teaching could be regarded as a set of ostensive behaviors (pointing, showing, and the like) intended to let learning in the student take place (Götz, 1990, 2001; Guenther, 2014; Hall, 2012). In the context of a teaching life, the shakuhachi teachers possessed attitudes of open-mindedness toward novel ways of teaching, which was evident because they were using Skype to teach. They also allowed themselves to learn how to let their students learn in the ways in which they educated their students during the lessons via Skype.

Different people might be dissimilar in their propensity to experience the flow state. Autotelic personalities (which refer to persons who have the tendency to be immersed in flow experiences frequently and deeply) are considered by Csikszentmihalyi and Rathunde (1993) as receptive qualities. In this study, the shakuhachi teachers were involved in situations that required them arise to challenges in the Skype instructional environment. Hence, it would not be unreasonable to assume that they were receptive to novel experiences. There seemed to be something calming about the sound of the shakuhachi tunes or just the sound of the instrument itself. The sounds might seem complex, but the integrated layers in the music could be interpreted differently by players which might lead to personalized sensory interpretations and experiences. This might also have contributed to the shakuhachi teachers' enjoyment of their teaching experiences.

Findings from studies which utilized experiments and experience sampling method suggest that, enjoyment of an activity could be conducted by a skills-

challenges compatibility fit, although an absolute causal association was not deterministic. Nevertheless, other studies have suggested a tight entanglement between preconditions of flow experience and the autotelic quality of those experiences (Chen, Wigand, & Nilan, 2000; Csikszentmihalyi, 1975; Massimini, Csikszentmihalyi, & Delle Fave, 1988; Partington, Partington, & Olivier, 2009) .

Csikszentmihalyi (1990) elucidates that personal development and growth may be able to induce happiness. Personal development may also stem from flow experiences where a person has to handle challenges. It might seem instinctive to presume that enjoyable experience, such as flow experiences, should be automatically associated to happiness. However, Lavery (2012, p. 39) points out that Csikszentmihalyi's flow is not explicitly happiness until after the experience when one has time to post-realize the phenomenon. As mentioned in the literature review in Chapter 2, this has also been referred to as 'fiero.'

Sheldon, Ryan, Deci, and Kasser (2004) suggest that the intensity and frequency of the flow experiences should probably impact positively upon life satisfaction as well as affective states, which would be congruent with what has been documented about positive influences that intrinsic motivation could have on a person's well-being.

Landhäußer and Keller (2012, p. 74) contend that there has been a indistinctiveness between happiness and flow in how Csikszentmihalyi (1999) has described flow as a "dimension of happiness" (p. 821) and propound that this confusion ought to be avoided because positive affect and flow experiences are distinctly different states. Even though flow experiences could be enjoyed, savored, enjoyment that is specific to certain activities should not be equated to a global sense of happiness. Moreover, happiness is regarded as flow experiences' consequence; not merely a component. Further, while in flow, a person could not be reflecting on his or her affective state. Csikszentmihalyi (1999) affirms that, "[D]uring the experience people are not necessarily happy because they are too involved in the task (...) to reflect on their subjective states" (p. 825). Nevertheless, a person enjoying an activity might contribute to a favorable affective state. Indeed, flow conditions might occur simultaneously with positive affect in numerous circumstances. When a person

experiences flow, he or she might also have the propensity to subsequently feel happy.

7.3 Summary of Chapter 7

In this chapter, the findings from IPA of Flow experiences of shakuhachi teaching via Skype have been presented, by conversing with the extant literature. Discussions of the findings through the lens of Csikszentmihalyi's Flow Theory included:

- Questioning as exploratory feedback,
- Distractions being outside of consciousness,
- Disappearance of self-consciousness,
- Clear goals of the shakuhachi teachers, and
- The autotelic quality of the experiences in shakuhachi teaching via Skype.

In the next chapter, implications for music teachers who might wish to teach via videoconferencing, the possibilities in future research, and the concluding remarks will be presented.

CHAPTER 8: CONCLUSION

8.1 Implications for music teachers who might wish to teach via videoconferencing

Instead of perceiving Flow experiences as a consequence of the emergence of the characteristics of Flow experiences, perhaps it would be better to observe and note the phenomenon as what it appeared to be – that the emergence of the characteristics of Flow experiences and the contextual situations in which they emerged were simultaneities. Such simultaneities could be perceived as phenomenologically coincidental; not as co-implicated. In other words, the association between flow experiences and their individual characteristics might not be best comprehended according to the classical paradigm of unidirectional causal effects.

To phenomenologically analyze and develop this concept further, it would be interesting to consider that Flow experiences might not have been triggered as a resulting consequence of the emergence of some or all of the characteristics of Flow experiences (for example, having clear goals every step of the way, and having balance between skills and challenges, and so forth). Instead, the simultaneities of the emergence of these characteristics together with the emergence of Flow experiences per se, might have reached a state where they became ‘vital simultaneities’ in which they were phenomenologically coincidental; not as co-implicated. This piece of interpretative phenomenological analysis could be considered to be one of the most divergent finding from the extant literature. It is not the intention to belabor the work of many laudable studies on Flow experiences in the extant literature. However, many of the studies in the literature on Flow experiences might have conflated the emergence of some or all of the characteristics of Flow experience with Flow experience itself and consequently assumed that a person must have had Flow experiences simply because the characteristics could be measured or observed.

The characteristics of Flow experience and Flow experience per se could be considered separately, even if they cannot be considered to be separate, because in the interpretative analysis of the phenomenon, they are simultaneities; not co-implicated. This might seem to be a subtle difference at first, which might not seem to be

important. This phenomenological concept of the simultaneities of some or all the characteristics of Flow experience, together with the emergence of Flow experience itself, might have a role to play which might contribute to teaching practice in the virtual instructional space of Skype.

On a reflexive note, it would be temptingly convenient to contrive this discussion by suggesting that, “optimum teaching performance could be a result of Flow experiences.” It might be interesting to consider the idea that Flow experiences might not necessarily determine how well a shakuhachi teacher’s teaching practice could turn out during their lessons via Skype, because besides Flow, there could be other contributive elements to teaching experiences or performance that were not considered within the scope of this study. That said, however, as had been suggested in the previous chapters, if enough of these nine traits of Flow experiences could emerge and reach a state of ‘vital simultaneities,’ then Flow experiences might perhaps have a portentous contributive role in the shakuhachi teachers’ lived experiences of teaching via Skype.

8.2 Future research

As previously mentioned in the literature review, there are very few studies about the negative consequences of flow experiences. Further, the findings in the extant literature about negative consequences of the characteristics of flow or of flow itself are chiefly based in correlational field studies or qualitative interviews. It is imperative to gain clearer insights into possible associations that interplay between flow and consequential situations. More research to develop methodological approaches and strategies might be needed to address, for example, questions that might explore whether some characteristics of flow might be associated with negative rather than positive consequences.

There could be meaningful exploration of whether personality characteristics, such as an attitude of openness to novel experiences (Costa & McCrae, 1992) or orientation toward seeking thrilling actions (Kuhl & Beckmann, 1994), might enhance negative aspects of flow (referred to in this study using the term ‘MalfunctionFlow’). On the contrary, it might also be intriguing to explore whether other parameters, such as self-control, could possibly mitigate against the negative consequences of flow. It would be exigent to uncover how flow could be activated in situations where it might be contributive and deactivated in other situations where negative consequences of flow might be undesirable.

Prospective research on the negative aspects of flow is not intended to vilify flow experiences, but to give some much needed attention to the less explored aspects of flow. Csikszentmihalyi (1990, p. 70) exhorts researchers and practitioners to face this challenge and learn to “distinguish the useful and the harmful forms of flow, and then making the most of the former while placing limits on the latter.”

8.3 Concluding Thoughts

Shakuhachi teaching has in some ways been transformed by the shakuhachi teachers' usage of interactive videoconferencing technology and made possible, in ways unimaginable just decades ago, for shakuhachi teachers to interact with and make their music instruction accessible to students around the world from the comfort of their own homes. In doing so, they had undeniably lived through new textures of teaching experiences that they might not have encountered, had they not taught shakuhachi via Skype. For them, they might even have found that their experience of shakuhachi teaching (whether via face-to-face or via Skype sessions) might have been transformed in palpable ways in online spaces that they shared with their co-present students. Going forward, this transformation may allow for forms of “reframing” by these shakuhachi teachers that could enable new breakthroughs in teaching techniques and open up new possibilities to transmit the shakuhachi tradition.

Most of the participants in this study had talked about shakuhachi teaching via Skype, as something through which they experienced and enacted a connection to the learners who wished to learn how to play shakuhachi, whom they otherwise could not reach. It offered them a context of unfolding presence, of being available in and part of the world as sensing and sense-making beings. One participant described shakuhachi teaching as a practice of mindfulness, of experiencing and fostering a greater awareness of life and their place in or connection to it. Another participant spoke of shakuhachi teaching via Skype as a form of meditation, of being fully aware during the whole process.

The extensive interpretative reach of interpretative phenomenological analysis has been used as a research tool to press beyond the boundaries of merely discussing the findings in this study within the confines of convergence or divergence with the extant literature. Hence, the discussions were presented in a way that presented the individual characteristics of flow experiences as being inextricably entangled, but not coterminous. Thus, this writing is not a final product, but a form of conversation with the corpus of literature. Its purpose then, is not to persuade others to concur, but to offer new possibilities for their consideration.

To recapitulate, the research question in this study was, “how do the Flow experiences of the shakuhachi teachers contribute to their practice of teaching students how to play shakuhachi via Skype?” To properly answer the research question in this study, it could be surmised that, perhaps it might not be the resultant Flow experiences themselves that might be contributive to the participants’ teaching practice. Rather, it might be the ‘vital simultaneities’ of the emergence of some or all of the nine characteristics of flow experiences that might contribute to their teaching practice via Skype. If this study could ultimately contribute to knowledge by revealing what made the shakuhachi teachers genuinely enjoy teaching their students about the shakuhachi, while they venture forth with their teaching practices across the internet to other countries via videoconferencing technology, that would be a rather meaningful accomplishment, as other music educators would be able to learn from their experiences.

And here is where this discussion will be closed, not with finality, but with an acknowledgment to the profundity of Flow experiences when they were lived through in shakuhachi teaching via Skype.

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APPENDICES



Appendix I: Certificate of approval from Monash University Human Research Ethics Committee

 MONASH University Monash University Human Research Ethics Committee (MUHREC) Research Office	
Human Ethics Certificate of Approval	
Date:	10 January 2012
Project Number:	CF11/3658 – 2011001937
Project Title:	Flow experiences of teaching Zen shakuhachi videoconferencing lessons
Chief Investigator:	Dr Peter de Vries
Approved:	From: 10 January 2012 To: 10 January 2017
<hr/> Terms of approval	
<ol style="list-style-type: none"> 1. The Chief Investigator is responsible for ensuring that permission letters are obtained, if relevant, and a copy forwarded to MUHREC before any data collection can occur at the specified organisation. Failure to provide permission letters to MUHREC before data collection commences is in breach of the National Statement on Ethical Conduct in Human Research and the Australian Code for the Responsible Conduct of Research. 2. Approval is only valid whilst you hold a position at Monash University. 3. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC. 4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project. 5. The Explanatory Statement must be on Monash University letterhead and the Monash University complaints clause must contain your project number. 6. Amendments to the approved project (including changes in personnel): Requires the submission of a Request for Amendment form to MUHREC and must not begin without written approval from MUHREC. Substantial variations may require a new application. 7. Future correspondence: Please quote the project number and project title above in any further correspondence. 8. Annual reports: Continued approval of this project is dependent on the submission of an Annual Report. This is determined by the date of your letter of approval. 9. Final report: A Final Report should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected date of completion. 10. Monitoring: Projects may be subject to an audit or any other form of monitoring by MUHREC at any time. 11. Retention and storage of data: The Chief Investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years. 	
 Professor Ben Canny Chair, MUHREC	
cc: Mr How Meng-Leong	
Postal – Monash University, Vic 3800, Australia Building 3E, Room 111, Clayton Campus, Wellington Road, Clayton  Facsimile +61 3 9905 3831 www.monash.edu/research/ethics/human/index.html ABN 12 377 614 012 CRICOS Provider #00008C	

Appendix II: Letter of invitation to Shakuhachi teacher to participate in the study

Invitations to participate in the study were sent to potential participants in either English or in polite formal honorific Japanese language. This was done to accord respect to the participants' cultural backgrounds. All of the participants could understand and converse in both English and Japanese, regardless of whether they were of Japanese nationality.

Appendix IIa: Letter of invitation to Shakuhachi teacher to participate in the study (English)

Explanatory Statement to the Shakuhachi Teacher

Title: Flow experiences of teaching Zen shakuhachi videoconferencing lessons

Student research project

My name is Shawn How Meng-Leong and I am conducting a research project towards a PhD at Monash University, under supervision by Dr Peter de Vries, a senior lecturer in the Department of Education. This means that I will be writing a thesis, which is the equivalent of a 300-page book. You are cordially invited to take part in this study. Please kindly read this Explanatory Statement in full before making a decision.

Why you have been invited to participate in this study

Your contact information was obtained from your personal website. You have been selected to participate in this study because you are an expert shakuhachi master teacher who has been offering lessons via videoconferencing over the Internet.

The purpose of the research

The aim of this study is to find out how Zen principles may play a part in the shakuhachi master teacher's enjoyment of intrinsically motivated teaching during videoconferencing lessons.

Possible benefits

Your participation in this study may benefit future generations of shakuhachi teachers who may also wish to offer lessons via videoconferencing technology over the Internet.

What does the research involve? How much time would the research take?

One student would be taught via videoconferencing by each of the shakuhachi flute master teachers. Each shakuhachi teacher would nominate the student whom he or she wants to teach. The shakuhachi teacher would also have absolute freedom to decide what to teach the student during the videoconferencing lessons. Each shakuhachi teacher would be asked to use computer desktop video recording software on his or her own computer (e.g., Camtasia for the Windows operating system, or Skype CallRecorder for Mac OS X) to video-record 2 sessions of at least 30 minutes of his or her own videoconferencing lesson. At all times, the shakuhachi teacher would have absolute control over the Record/Stop button in the video-recording software, and decide what he or she wants or does not want to record. The research focus is on the shakuhachi teacher, not on the student. The student may only be heard responding to the teacher in the recorded videoconferencing lessons. Their video images will not be appearing in any of the recorded video footages. This can be accomplished, for example, by configuring the settings in the software Skype CallRecorder to record the video images of only one party in the videoconference, i.e., the shakuhachi teacher, not the student. The intended scope of this proposed study focuses only on the shakuhachi master teachers. It does not purport to look at the effectiveness of the teaching, or the teacher's technologically mediated presence from the learners' perspective. Hence, the researcher would only interview the shakuhachi teachers, not the students. Within 2 days after each recorded videoconferencing lesson, the researcher would contact the shakuhachi teacher to conduct an approximately 1-hour interview. The shakuhachi teacher would be asked to watch the recorded video of his or her own videoconferencing lessons to recall and talk about their lived experiences during teaching. These semi-structured interviews would be video/audio-recorded by the researcher, and subsequently transcribed as part of the data collection process in this study.

Inconvenience / Discomfort

Due to the time zone difference between the researcher of this study (Singapore time zone: GMT +8:00) and the participating shakuhachi teacher, there may be some slight inconveniences to the participant in scheduling the videoconferencing interviews.

Withdrawal from the research

Being in this study is voluntary and you are under no obligation to consent to participation. However, if you do consent to participate, you may withdraw from further participation at any stage but you will only be able to withdraw the data prior to your approval of the interview transcript, and prior to the publication of a report of the project.

Confidentiality

Anonymity of the participants would be maintained in the data collected, and in the final report of the study. The participating shakuhachi teachers would be referred to as Shakuhachi Teacher A, Shakuhachi Teacher B, etc. Data collected will be stored in accordance with Monash University regulations, kept on University premises, in a locked filing cabinet for 5 years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Results

If you would like to be informed of the aggregate research finding, please contact How Meng-Leong (Shawn) via email: [REDACTED]. The findings would be accessible in December 2013.

Thank you for taking the time to consider this study. If you wish to take part in it, please sign the attached consent form.

This explanatory statement is for you to keep.

If you would like to contact the researchers about any aspect of this study, please contact the Chief Investigator:	If you have a complaint concerning the manner in which this research (project number: CF11/3658 – 2011001937) is being conducted, please contact:
Dr Peter de Vries Senior Lecturer Acting Director Professional Placements Faculty of Education Monash University	Executive Officer Monash University Human Research Ethics Committee (MUHREC) Building 3e Room 111 Research Office Monash University VIC 3800 Tel: [REDACTED] Fax: +61 3 9905 3831 Email: [REDACTED]

Thank you very much.

Yours sincerely,

[REDACTED]

Shawn How Meng-Leong

Faculty of Education
 Building 8, Clayton Campus, Wellington Road, Monash University, Victoria 3800, Australia
 Telephone [REDACTED] Facsimile +61 3 8806 6400 Email [REDACTED]

ABN 12 577 614 012 CRICOS provider number 00003C

Appendix IIb: Letter of invitation to Shakuhachi teacher to participate in the study (Japanese)

題: ビデオコンフェレンスで尺八を教えることによる精神的なフロー体験

学生調査プロジェクト

私はショーン・ホー・メン・レオンと申します。現在、モナッシュ大学の 教育学部の上級講師であるドクター・デ・ブリース博士の下で、博士号取得に向けてある調査を実施しております。この調査を実施するに当たり、今後、300ページほどの論文を書くことになっております。この度、貴方様に本調査にご参画いただきたく、案内を送付させていただきました。参画の決定をされる前に、調査に関する説明をお読みいただければと存じます。

本調査参画の案内を送付した理由

連絡先情報に関しましては、貴方の個人のウェブサイトおよびホームページというウェブサイトから取得いたしました。貴方が尺八の上級講師であり、インターネット上でビデオコンフェレンスによるレッスンを提供されていることから、今回本調査にご参画いただければと思い、連絡を差し上げた次第です。

調査目的

本調査の目的は、ビデオコンフェレンスレッスンで尺八を教える本質的な動機となる尺八上級講師の尺八を教える喜びに関して、禪の原則がどのように作用しているかを見出そうとするものです。

潜在的な利点

貴方が本調査に参画いただくことにより、インターネットでビデオコンフェレンスを使って授業提供を希望する尺八講師に将来的に役に立つ可能性があります。

調査必要事項および調査必要時間

研究内容は？ 研究にかかる時間は？

テレビ会議をどうして、尺八の先生達は何人かの学生とレッスンを行います。その後、それぞれの尺八の先生は指導したい学生を指名し、教える教育の内容は先生個人で組み立てて行きます。先生達はそれぞれのパソコンで2回のレッスン(15分単位)の動画を記録します(ウィンドーズで記録する場合は <http://www.supertintin.com> マックの場合はスカイプ・コール・レコーダー <http://www.supertintin.com>)。研究目的は学生ではなく、先生である為、レッスンの際、先生は録音をいつされるか、されないかの権利を所有している。テレビ会議中では学生は先生の質問に回答する声のみの記録を許可します。学生の外見等は一切写されません。スカイプ・コール・レコーダーでこういった条件に合う記録を残す場合は、設定を先生側のみを動画で撮影するようにしてください。研究は先生を中心に分析し、生徒が受けた指導の評価等は一切関係ありません。更に研究者は先生達のみへインタビューを行います。レッスンごとに研究者は先生達に2日以内に連絡し、15分程度のインタビューを行います。先生には自分自身が撮影されたレッスンを拝見して頂き、感想や体験を話して頂きます。インタビューは研究者が撮影し、研究のデータの一部分として保管されます。

先生へ、

撮影される二つの動画は先生の権利であることを承諾しております。大変恐縮ですが、もし可能であればこの二つの動画(一つの動画が15分以内、二つで合15分以内)をインターネット上にアップロードしていただけないでしょうか？ Youtube.comのサイトに“アンリステッド”という項目の下でアップロードして頂き、私の方にeメールでリンクの詳細を送って頂きたいと思っております。動画は一般には公開されず、非公開のままであり、私のスーパーバイザー、ドクター・デ・ブリース・ペーター(モナッシュ大学所属)、先生と私のみが拝見します。動画は先生の許可なく見せられる事等はございません。

不便/不都合だと感じられる可能性がある事項

本調査の調査者(シンガポール時間:グリニッジ標準時に+ 8時間)と参画尺八講師の方の間の時差により、ビデオコンフェレンスレッスンのスケジュール計画において不都合が生じる場合がございますので、ご了承下さい。

調査参画からの辞退

本調査は自主参画型の調査であり、参画に同意したことによって、なんら義務を負うものではありません。一旦参画に同意された場合、どの段階でもこれ以上の参画を辞退することができますが、インタビュー原稿の承認後およびプロジェクト報告書の公表後に回収データの取り下げを申し出ることはできませんのでご了承下さい。

機密性

参画者の名前はデータ回収段階および調査の最終報告書においても匿名のままにさせていただきます。ご参画いただいた尺八講師の方に関しては、尺八講師A、尺八講師Bなどと呼びさせていただきます。回収データはモナッシュ大学の規則に従って、大学敷地内で5年間施錠されたファイルキャビネット内で保管されます。調査報告書は公表するために提出する場合がございますが、個々の参画者についてはそのような報告書においても個人識別不可能になるように配慮致します。

調査結果




収集した調査について結果の受取を希望される場合、メール: mlhow4@student.monash.edu.au にて、ホー・メン・レオン(ショーン)までご連絡下さい。調査結果は2013年12月に公表可能になる予定です。本調査への参画をご考慮いただくためにお時間を割いて頂き、誠にありがとうございます。もしご参画いただける場合、添付の同意書にご署名いただければ幸いです。本調査に関するこの説明書は保管して下さい。

本調査について調査者に問い合わせたいことがございましたら、調査主任までご連絡下さい:	本調査<プロジェクト番号:CF11/3658 – 2011001937>の実施方法に関して苦情がございましたら、下記までご連絡下さい:
<p>ピーター・デ・ブリース 上級講師 ディレクター・プロフェッショナル代理 教育学部 モナッシュ大学</p>	<p>事務局長 モナッシュ大学 人間調査道德委員会(MUHREC) Building 3e Room 111 Research Office Monash University VIC 3800</p> 


よろしくお願いいたします。




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Appendix IIc: Letter of invitation to Shakuhachi teacher's student to be involved in the study (English)

<p>MONASH University</p>  <p>Explanatory Statement to the Volunteer Student</p> <p>Title: Flow experiences of teaching Zen shakuhachi videoconferencing lessons</p> <p>Student research project</p> <p>My name is Shawn How Meng-Leong and I am conducting a research project towards a PhD at Monash University, under supervision by Dr Peter de Vries, a senior lecturer in the Department of Education. This means that I will be writing a thesis, which is the equivalent of a 300-page book.</p> <p>You are cordially invited to take part in this study. Please kindly read this Explanatory Statement in full before making a decision.</p> <p>Why you have been invited to participate in this study</p> <p>Your shakuhachi teacher, who nominated you to participate in this study, provided your contact information to me.</p> <p>The purpose of the research</p> <p>The aim of this study is to find out how Zen principles may play a part in the shakuhachi master teacher's enjoyment of intrinsically motivated teaching during videoconferencing lessons. The research focus is on the shakuhachi teacher, not on the student.</p> <p>Possible benefits</p> <p>Your participation in this study may benefit future generations of shakuhachi teachers who may also wish to offer lessons via videoconferencing technology over the Internet.</p> <p>What does the research involve? How much time would the research take?</p> <p>The study involves video recording the shakuhachi teacher teaching a 15-minute videoconferencing lesson (from the student's perspective). 2 videoconferencing lessons conducted by each shakuhachi teacher would be video-recorded. The research focus is on the shakuhachi teacher, not on the student. The face of the student would not be video recorded. Only the voice of the student may be heard in the recorded videoconferencing lessons. The researcher would not be interviewing you; the researcher would be interviewing your shakuhachi teacher.</p> <p>Inconvenience / Discomfort</p> <p>Due to the time zone difference between you and the participating shakuhachi teacher, there may be some inconveniences in scheduling the videoconferencing lessons.</p> <p>Withdrawal from the research</p> <p>Being in this study is voluntary and you are under no obligation to consent to participation. However, if you do consent to participate, you may withdraw from further participation at any stage but you will only be able to withdraw the data prior to your approval of the interview transcript, and prior to the publication of a report of the project.</p> <p>Confidentiality</p> <p>Anonymity of the participants would be maintained in the data collected, and in the final report of the study. The participating students would be referred to as, e.g., Shakuhachi Teacher A's student.</p> <p>Data collected will be stored in accordance with Monash University regulations, kept on University premises, in a locked filing cabinet for 5 years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.</p>

Results

If you would like to be informed of the aggregate research finding, please contact How Meng-Leong (Shawn) via email: mlhow4@student.monash.edu.au. The findings would be accessible in December 2013.

Thank you for taking the time to consider this study. If you wish to take part in it, please sign the attached consent form.

This explanatory statement is for you to keep.

If you would like to contact the researchers about any aspect of this study, please contact the Chief Investigator:	If you have a complaint concerning the manner in which this research (project number: CF11/3658 – 2011001937) is being conducted, please contact:
<p>Dr Peter de Vries Senior Lecturer Acting Director Professional Placements Faculty of Education Monash University</p>	<p>Executive Officer Monash University Human Research Ethics Committee (MUHREC) Building 3e Room 111 Research Office Monash University VIC 3800</p> <p>██████████ Fax: +61 3 9905 3831 ██████████</p>

Thank you very much.



Yours sincerely,

██████████

Shawn How Meng-Leong

Faculty of Education
Building 8, Clayton Campus, Wellington Road, Monash University, Victoria 3800, Australia
██████████ Facsimile +61 3 8806 6400 Email ██████████
ABN 12 577 614 012 CRICO provider number 00003C

Appendix II d: Letter of invitation to Shakuhachi teacher's student to be involved in the study (Japanese)

学生ボランティアに関する説明文

禅の教育のテレビ会議

学生研究プロジェクト

私、メンロン・ショーン・ホーは現在モナッシュ大学で博士号を取得する為に教育学科長のドクター・デ・バイレス・ペーターの元で研究プロジェクトを行っております。このプロジェクトで300ページ程度の論文を書き上げます。あなたを研究プロジェクトの参加者として招待致します。是非以下の詳細をお読みになり、参加を検討して頂きたいと思っております。

招待させて頂いた理由

あなたを担当されている尺八の先生が、紹介という形であなたを選抜した為、連絡させて頂いております。

研究の目標

テレビ会議で行われるレッスンで、禅の教えが尺八の先生の指導にどう影響があるかを調査。研究は主に学生ではなく、先生に集中します。

利点

あなたのご協力の結果、未来でテレビ会議を通してレッスンを行いたい尺八の先生に利点があるかもしれません。

研究内容とは？どれほど時間かかる？

尺八の先生はテレビ会議で学生にレッスンを行います。そのレッスンを30分間録画し、2つのレッスンが録画されます。研究は学生ではなく、先生に主に集中します。学生の顔は写されません。学生の声のみが録画されます。研究者はあなたへのインタビューを行いません。尺八の先生のみへのインタビューを行います。

不快/困難

時差が生じる為、レッスンの時間帯の予約に困難があるかもしれません。お互いにご都合の良い時間を交渉して下さい。

退会する場合

研究プロジェクトにはボランティアとしてご協力を頂くため、参加は個人の自由になっております。また、参加して頂ける場合、退会したい場合はどの段階でも可能になっております。しかし、退会する場合はプロジェクトの参加への許可と研究レポートが出版される前のデータしか消去できません。

機密性

参加者の個人情報や正体に関連する情報は一切公開されません。最終レポートでは“尺八の先生、学生A”の用に紹介されます。集められた情報はモナッシュ大学の基準に沿って保管され、5年間大学内にあるロック付き型のファイル・キャビネットに置かれます。研究を元にレポート等も提出されるかもしれませんが、参加者の個人情報は定義されません。

研究結果

研究プロジェクトの結果を知らされたい方は以下の連絡先にメールで問い合わせして下さい：

メンロン・ショーン・ホー： milhow4@student.monash.edu.au

結果は12月2013年の発表を予定されます。

研究プロジェクトにご機打頂いて誠にありがとうございます。参加を希望な方は添付されている同意書にサインをし、提出して下さい。

もし不明な点がある場合は教育学科長に問い合わせして下さい:	この研究プロジェクト(プロジェクト番号: CF11/3658 - 2011001937)の行い方にクレームがある方はこちらに問い合わせして下さい:
クター・デ・バイレズ・ペーター 教育学科長 演劇ディレクター 教育学科 モナッシュ大学	エグゼクティブオフィサー モナッシュ大学 ヒューマン・リサーチ 委員会 (MUHREC) ビルディング3e 部屋番号111 研究所 モナッシュ大学 VIC 3800 [Redacted] Fax: +61 3 9905 3831 [Redacted]

何卒宜しくお願い致します

[Redacted]
Shawn How Meng-Leong

Faculty of Education
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[Redacted]
ABN 12 377 614 012 CRICOS provider number 00008C

Appendix III: Participant consent form of Shakuhachi teacher

Consent forms were prepared for the participants in the study in either English or in polite formal honorific Japanese language. This was done to accord respect to the participants' cultural backgrounds. All of the participants could understand and converse in both English and Japanese, regardless of whether they were of Japanese nationality.

Appendix IIIa: Participant consent form of Shakuhachi teacher (English)

Consent Form of the Shakuhachi Teacher
<p>Title: <i>Flow experiences of teaching Zen shakuhachi videoconferencing lessons</i></p>
<div style="border: 1px solid black; padding: 5px;"> <p>NOTE: This consent form will remain with the Monash University researcher for their records</p> </div>
<p>I agree to take part in the Monash University research project specified above. I have had the project explained to me, and I have read the Explanatory Statement, which I keep for my records. I understand that agreeing to take part means that:</p>
<ol style="list-style-type: none"> 1. I agree to allow my videoconferencing lessons to be audio recorded and/or video recorded <input type="checkbox"/> Yes <input type="checkbox"/> No 2. I agree to be interviewed by the researcher <input type="checkbox"/> Yes <input type="checkbox"/> No 3. I agree to allow the interview to be audio-taped and/or video-taped <input type="checkbox"/> Yes <input type="checkbox"/> No 4. I agree to make myself available for a further interview if required <input type="checkbox"/> Yes <input type="checkbox"/> No
<p>I understand that I will be given a transcript of data concerning me for my approval before it is included in the write up of the research.</p>
<p>I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.</p>
<p>I understand that any data that the researcher extracts from the interview for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.</p>
<p>_____</p> <p>Participant's name</p>
<p>_____</p> <p>Signature</p>
<p>_____</p> <p>Date</p>

**Appendix IIIb: Participant consent form of Shakuhachi teacher
(Japanese)**

尺八講師の同意書
<p>題:ビデオコンフェレンスで禅尺八を教えることによる精神的なフロー体験</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>注意:本同意書はモナッシュ大学研究者の記録として保管されます</p> </div> <p>上記に記載のモナッシュ大学調査プロジェクトに参加することに同意致します。プロジェクトに関しての説明を受け、本調査に関する説明文を読み、記録としてその説明文を保管致します。また、参加に同意することは下記を意味することを理解しております:</p> <ol style="list-style-type: none"> 1. 私のインターネットでビデオコンフェレンスを録画することに同意致します <input type="checkbox"/> はい <input type="checkbox"/> いいえ 2. 私は調査者にインタビューを受けることに同意致します <input type="checkbox"/> はい <input type="checkbox"/> いいえ 3. 私はオーディオおよび/またはビデオでインタビューを録画することに同意致します <input type="checkbox"/> はい <input type="checkbox"/> いいえ 4. 必要な場合、私はさらなるインタビューに協力することに同意致します <input type="checkbox"/> はい <input type="checkbox"/> いいえ <p>調査報告書の記録として残す前に、私自身に関するデータに関して私自身が承認するため、その原稿を確認することを理解しています。</p> <p>私の参加は自主的なものであり、プロジェクトの一部または全部に参加しないと選択することができ、あらゆる面で罰則を受けたり、損害を被ることなく、どの段階でも辞退することができることを理解しています。</p> <p>報告書や公表結果で使用するインタビューから調査者が抽出したデータは、どんな状況においても、実名や本人だと確認できるような特性を含まないものであることを理解しています。</p> <div style="margin-top: 20px;"> <p>_____ 参加者名</p> <p>_____ 署名</p> <p>_____ 日付</p> </div>

Appendix IIIc: Participant consent form of Shakuhachi teacher's student (English)

<p>Consent Form of the Volunteer Student</p> <p>Title: <i>Flow experiences of teaching Zen shakuhachi videoconferencing lessons</i></p>
<p>NOTE: This consent form will remain with the Monash University researcher for their records</p>
<p>I agree to take part in the Monash University research project specified above. I have had the project explained to me, and I have read the Explanatory Statement, which I keep for my records. I understand that agreeing to take part means that:</p>
<p style="padding-left: 40px;">I agree to allow my videoconferencing lesson with the shakuhachi teacher to be audio-taped and/or video-taped</p> <p style="padding-left: 40px;"> <input type="checkbox"/> Yes <input type="checkbox"/> No </p>
<p>I understand that my face would not be seen in the video-recorded videoconferencing lessons. Only my voice may be heard in the recorded videoconferencing lessons.</p>
<p>I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.</p>
<p>I understand that any data that the researcher extracts from the interview for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.</p>
<p>_____</p> <p>Participant's name</p>
<p>_____</p> <p>Signature</p>
<p>_____</p> <p>Date</p>

Appendix IIIId: Participant consent form of Shakuhachi teacher's student (Japanese)

学生ボランティアに係る同意書
<div style="border: 1px solid black; padding: 2px; margin-bottom: 10px;"> 注意事項: こちらの同意書はモナッシュ大学の研究責任者の元で保管されます </div> <p>私は、モナッシュ大学禅尺八教育のテレビ会議において、テレビ会議に関する内容について十分な説明を受けました。説明文の内容を理解し、テレビ会議にあたっては、私のプライバシーが守られている事についても、研究責任者から、十分な説明を受けました。私はこの説明を理解し、参加を承諾します。私のテレビ会議中に記録、動画、撮影されたものの使用の許可については、次のとおりです。</p> <p>*同意内容に○をつけてください。</p> <ul style="list-style-type: none"> ● テレビ会議中の音声／映像の使用を（ 許可する・ 許可しない ） <p>テレビ会議中の撮影については、私自信は写されない事を承諾します。音声のみの参加になります。</p> <p>テレビ会議への参加は強制ではなく、自らの意思での参加を承諾し、テレビ会議の全部あるいは一部の参加でも可能であることを承諾します。途中退出されても不利にならない事を承諾します。</p> <p>テレビ会議の内容は他のレポート、あるいは、出版される物には個人情報等は扱われないと承諾します。</p> <p>以上、これらの内容が研究に用いられることに同意します。</p> <div style="margin-top: 20px;"> <div style="border-bottom: 1px solid black; width: 100%;"></div> <p>氏名</p> <div style="border-bottom: 1px solid black; width: 100%;"></div> <p>サイン</p> <div style="border-bottom: 1px solid black; width: 100%;"></div> <p>日程</p> </div>

Appendix IV: Interview schedule for the Shakuhachi teacher

The potential interview questions were sent to the participants in the study prior to the actual interviews. All of the participants could understand and converse in both English and Japanese, regardless of whether they were of Japanese nationality.

- **In which year did you first start teaching face-to-face shakuhachi lessons?**
- **In which year did you first start teaching shakuhachi Skype lessons?**
- **Can you please try to recall and describe what it was like to teach your first Skype lesson?**
- **Since venturing into shakuhachi teaching via Skype, how do you feel you have grown?** Prompt: Why?
- **In your videos, did you experience slowdown of internet connection during Skype lessons. If so, can you please try to re-live that experience and describe what emotions you felt during that time?**
- **In your videos, you were seen encouraging your students. How do you encourage your students to take charge of their own learning situations?** Prompt: Why?
- **With the difficulties experienced in Skype lessons (observed from the videos you provided) because of the technical constraints, how do you go about understanding your student's difficulties in learning / playing the shakuhachi during Skype lessons?** Prompt: How did you develop that skill of understanding them?
- **What are the motivations that encourage you to continue to offer Skype lessons, despite all the difficulties?** Prompt: Why?

- **How has the teaching of shakuhachi via Skype helped you in the development of you as a person and as a teacher? Prompt: Why?**
- **In your videos, you were always evaluating your students' shakuhachi playing. How do you evaluate your students' playing in Skype lessons?**
- **What gives you the greatest satisfaction after all these years of teaching shakuhachi via Skype? Prompt: Why?**
- **Is there anything I have not asked, but you'd like to talk about?**